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DEC 17 1923

# The Art News

An International Pictorial Newspaper of Art

VOL. XXII, NO. 10—WEEKLY

NEW YORK, DECEMBER 15, 1923

Entered as second class mail matter,  
N.Y.P.O., under Act of March 3, 1879

PRICE 15 CENTS

ANTIQUES  
RARE BOOKS  
ART AUCTIONS

A Landscape with a Big Sense of Design



"SUMMER PHANTASY"  
By IRVING MANOIR  
In the Thirty-sixth Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago.  
This work has a fine sense of bigness and brightness that serves to make it an arresting decoration.  
The artist's work is now on display at the Brooks Memorial Art Gallery, Memphis, Tenn.

A New York Painter's "Chicago Picture"



"BESIDE THE RIVER"  
By RICHARD L. MARWEDE  
In the Thirty-sixth Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago.  
Its pleasing composition no less than its delicious atmospheric quality served to make this work much admired at the show in Chicago.

A Most Attractive Interior by Mary H. Wicker



A Prize Picture by Mr. Clime



"GREY DAY,  
SADDLE RIVER"  
By WINFIELD  
SCOTT CLIME

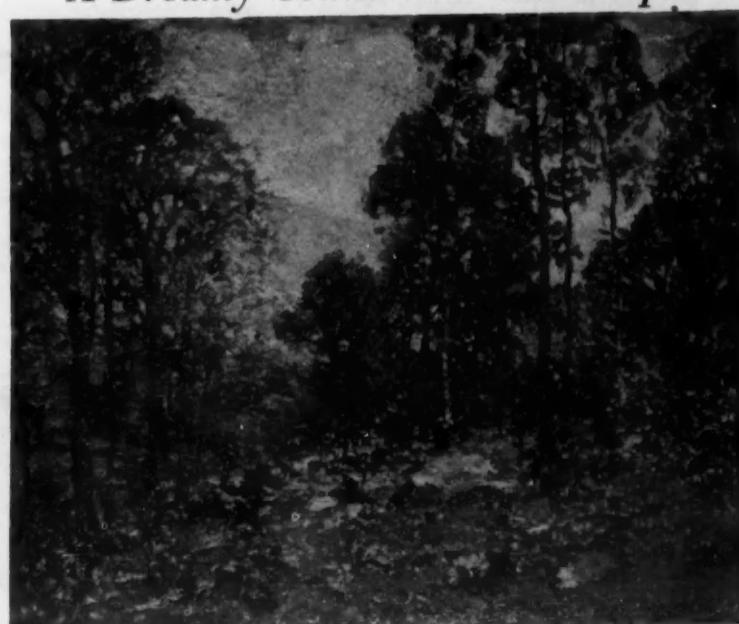
Announcement is made by Mrs. Howard Green, State Chairman of Art in the New Jersey Federation of Women's Clubs, of the purchase by the Federation of a painting by Winfield Scott Clime titled "Grey Day, Saddle River." This picture is to be used as second prize to the club making the second-best report on the advancement of art in New Jersey during the year. The first prize is a thousand-dollar picture donated by Rodman Wanamaker. Mr. Clime's picture is a poetic transcription of a cloudy day in early spring, rich in color and fine in atmospheric effect.

Gratifying Growth

This is the fourth number with which THE ART NEWS has come out definitely as a pictorial newspaper of art. The results have been extremely gratifying from the point of view of circulation. New subscriptions have been pouring in. This proves definitely that art lovers want to see reproductions in THE ART NEWS.

It would be no surprise if, within the next year, the circulation of THE ART NEWS doubled among the connoisseurs of the country. This should be pleasing to our artist friends, because the growth of THE ART NEWS means the growth of art interest throughout the country.

A Dreamy Connecticut Landscape



"CONNECTICUT HILLSIDE"  
By WILL S. TAYLOR  
In the current exhibition of the National Academy of Design.  
A soft film of haze through which are seen the valley and distant hills gives this landscape great delicacy and beauty. It is one of the most poetical works in the Academy's show.

## Sales Brisk at Annual Thumb-box Show of Salmagundi Club



WALL OF THUMB-BOX PICTURES AT THE SALMAGUNDI CLUB'S EXHIBITION

Just how attractive the thumb-box pictures shown in the above section of one of the walls at the Salmagundi Club are to the general public has been demonstrated in the first ten days the annual show has been open through the sale

of seventy-five of the little pictures, a larger number than ever before in so short a time.

Among the artists whose pictures have been sold are Ernest D. Roth, Warren B. Davis, Ernest Albert, George Pearse Ennis, John E. Costigan (four), Frank

lin DeHaven, Carl J. Nordell, Walter Farndon, Frank W. Hutchison, C. R. Patterson, Harry A. Vincent and J. Scott Williams. The show continues until Dec 21, so there is a prospect of the sales record beating all past performances.

## AWARDS AT BIENNIAL ARE LIKE CHICAGO'S

**Bellows Given First, Hawthorne, Second, by the Jury at the Corcoran—Show Opens Sunday**

WASHINGTON—The jury for the ninth biennial exhibition of American paintings followed in two important instances the lead of the jury for the present show of American paintings and sculpture in awarding prizes. George W. Bellows received the first, Charles W. Hawthorne, the second prize, which was a repetition of the Chicago story, although the silver medal given Hawthorne at Chicago was not classified as a second prize.

The first William A. Clark prize includes the Corcoran gold medal and \$2,000. The winning picture is entitled "Emma and Her Children." Hawthorne's painting, "The Mate" won him the Corcoran silver medal and \$1,500. Maurice B. Prendergast, of New York, with "Landscape With Figures," won third prize, the Corcoran bronze medal and \$1,000. The fourth prize, the Corcoran honorable mention certificate, carrying with it a monetary prize of \$500, was awarded to John Noble, an American painter now living in Paris, for a painting called "Provincetown in Winter."

The jury spent several days in examining and hanging the 380 paintings, a larger number than the exhibit of two years ago. The jury was composed of Gari Melchers, serving as chairman in place of Edward W. Redfield, who was unable to come to Washington because of illness. Ralph Clarkson, Rockwell Kent and Lillian Wescott Hale were the other jurors.

The show formally opens Sunday afternoon, Dec. 16, and continues until Jan. 20. The collection is said to be the largest and finest ever shown in the Corcoran Gallery.

A review of the exhibition and reproductions of the prize-winning pictures will appear in next week's ART NEWS.

## Entrance Fees Aid French Museums

**More Visitors Now Pay to See the Louvre Collections Than Were In Other Days Admitted Gratis**

PARIS—The new regulation charging an entrance fee of one franc to art museums has resulted surprisingly well, in the case of the Louvre especially. The daily number of visitors to the Louvre has risen from an average of 3,000 to an average of 3,900.

The annual number of visitors, formerly 800,000 to 900,000, now is over 1,100,000. On Sunday, which is a free day, the number of visitors is 10,000, as against about 8,000 formerly.

The increase in visitors brings relief to the budget of the Fine Arts Ministry. Psychologically, the increase is curious. Art at one franc apparently is more attractive to the casual passerby than art free. Perhaps it is due to the old suspicion about "something for nothing."

### Chicago Art Institute Adds a Van Dyck to Its Old Masters

CHICAGO—"Samson and Delilah" by Van Dyck has been purchased by the Art Institute for the Old Masters' Gallery. "The Peasant Family" by Le Nain Brothers, another recent purchase, helps complete the historical sequence of artists.

The Institute has purchased the original drawings by Puvis de Chavannes for the artist's larger decorations in the Pantheon at Paris. The study for the central panel is the well-known "Childhood of Ste. Genevieve."

### Melbourne Buys a Daumier

LONDON—The latest purchase on behalf of the National Gallery of Victoria is Daumier's "Les Pièces à Conviction," acquired from Mr. Croal Thomson of the Barbizon Gallery. This is a most telling work in characteristic Daumier style. Three figures in legal robes sit side by side at a table in court, regarding in rather detached and bored fashion incriminating evidence in the form of a garment and a weapon. The drawing is heightened in color.

## 48 WORKS ARE SOLD IN WINTER ACADEMY

**Sales, Approximating \$25,000 to Dec. 11, Surpass Any Academy Record of This Kind for Years**

Seventeen paintings, four sculptures and twenty-seven black-and-whites have been sold at the Winter Exhibition of the National Academy of Design for a total of approximately \$25,000 up to Dec. 11, a record surpassing any sales total at an Academy show in many years.

The paintings sold include "October," John E. Costigan; "Muriel," S. J. Woolf; "Brown and Gold," Dines Carlson; "Barker's Brook," Walter L. Palmer; "Idyll," Louis D. Vaillant; "The Bather," Joseph H. Boston; "Wildflowers," George A. Traver; "After the Rain," Marion Baer-Standfield; "Bass Rock, Gloucester," Ernest D. Roth; "Wounded Bird," Louis F. Berneker; "Still Life," Rosario Germino; "Bound Out Light," Mason McDonald; "Nora," Joseph H. Boston; "Moonlight," Alethea Platt; "Morning," W. E. Schopf; "Elizabeth Betts of Wortham," Louis Betts, and "Summer Breeze," Henry Bill Selden.

Sculptures sold are "Star-Dust," Alfred David Lenz; "Ouch," Bonnie MacLeary; "The Vine" and "The Bubble," Harriet W. Frishmuth.

Black and whites include works by Margaret Manuel, E. Hesketh Hubbard, Edith Derry Willson, two; F. Townsend Morgan, three; Louis J. Lucioni, Ernest D. Roth, John Taylor Arms, Charles E. Heil, A. Conway Peyton, Louis C. Rosenberg, two; Chauncey F. Ryder, William Meyerowitz, Edward Hopper, J. Paul Verres, five, including four prints each of "Market Day in Bruges" and "The Swans, Bruges."

The sales are conducted by G. L. Berg.

### Whistler Revealed in Letters as Appreciative of Publicity

LONDON—Seventy letters written by J. McNeil Whistler to his private secretary, which were sold at Sotheby's on Dec. 10, suggest that under his poetic temperament the artist hid a severely business-like eye. They contain proof that he took pains to ensure that he was constantly in the limelight of the press and was not above writing for himself paragraphs to be offered at the offices of the newspapers in Fleet St.

Evidently, too, Whistler was not by any means of the bohemian type that takes no thought for the morrow. His secretary had to maintain strict surveillance over accounts and had little authority over "petty cash." In short the letters convey the impression that it is quite possible that Whistler's various controversies were carefully engineered as so many "stunts" for publicity.

### Constable to Assist Holmes

LONDON—W. G. Constable, lecturer at the Wallace Collection, has been appointed as Assistant to Sir Charles Holmes at the National Gallery. Mr. Constable is responsible for the very scholarly introduction to the catalog of the Exhibition of English Primitives organized by Lord Lee of Fareham at Burlington House. He served in Belgium during the war.

"I want you to know that we feel that your paper is by far the most important art medium in the United States."—ERWIN S. BARRETT, Manager, the Grand Central Art Galleries.

## Beauty at the Top of the World



"THE CANADIAN ROCKIES"

By FREDERICK J. WAUGH  
Recently sold by the Grand Central Art Galleries, of New York, to a collector from the Middle West.

## Philadelphia Art Congress Growing

**Forty Organizations Have Joined and Others Will—Women Painters and Sculptors Affiliate**

PHILADELPHIA—At the first business meeting of the Philadelphia Congress of Art at the Art Alliance it was announced that forty organizations have joined to date and still others are preparing to join. Three committees were elected. The executive committee now consists of Edward Bok, Huger Elliott, John F. Braun, Andrew Wright Crawford, Mary Butler, Mrs. Edward Biddle, Walter Karcher and Mrs. Edwin A. Watrous. Mr. Karcher spoke scathingly against the increase of electric signs in this city saying that they had "become disastrous to beauty in New York and are rapidly becoming so in Philadelphia."

The appointing of the billboard committee followed. The committee, with Mr. Braun as chairman, consists of Herbert Pullinger, Joseph Pennell, Mrs. Biddle and Mr. Crawford. In announcing the Sesqui-Centennial committee as Charles Z. Klauder and Arthur Judson, Mr. Braun agreed with Mr. Karcher that it might be unwise to proceed further until the incoming city administration takes office.

The most recent additions to the Congress are the Philadelphia branch of the National Association of Women Painters and Sculptors, the Print Club, the Graphic-Sketch Club, Swarthmore College, the Philadelphia Forum and Temple University. —E. L.

### New Mezzotints After Morland

LONDON—Two new mezzotints after Morland by P. H. Martindale have been issued by the Tooth Galleries, Old Bond St. They are "The Blackberry Gatherers" and "Boys Fishing." They are delicate and low in tone, the figures being thrown into relief by the background of foliage characteristic of Morland.

## A Picturesque Bit of the South



"THE MOONSHINER'S HOME"

By JOHN A. SPELMAN  
In the Thirty-sixth Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago  
To anyone who has been among the Southern Appalachians this will have something more than a painter's appeal. The place depicted is a "cove," perhaps of the Blue Ridge, perhaps of the Cumberland.

## November's Pensive Mood



"NOVEMBER AFTERNOON"

By HORACE BROWN  
In the Thirty-sixth Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago  
There is atmosphere of an elusive and subtly felt kind in this landscape by Mr. Brown. Also it is a remarkably well designed picture.

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of this painter's; Dwight C. Sturges, a group of five prints in the manner of Zorn; Elisabeth Telling, an ingratiant plate of "B. E. J. Printing"; Margery Whittington, the "Idle Hands" with figures like those in Guardi's Venetian studies; Virginia A. Wood, a "Child Portrait," and Stanley W. Woodward a charming print of an old New England house entitled "1740." The exhibition is well worth the subway journey to see.

**Augustus John and McEvoy**

Twenty-one water colors by Ambrose McEvoy and twenty-seven drawings by Augustus John are shown for the first time here in the Scott & Fowles Gallery, the joint exhibition to remain on view through December.

With the exception of two portraits McEvoy's water colors are all figure studies or heads of young women, very lovely in type and drawn and painted in a style that bears no relation to the conventions of the British water color school. In fact McEvoy's manner of handling this medium is so much his own as to have no relation to the work of any other water color painter and he makes his color assume much of this strong personal quality.

Whether purists will approve of the pastel-like quality of some of his wash is doubtful but adverse opinion from that source cannot dim the gracious charm of his figures or the skill with which he keeps his masterly modeling from obscuring unduly in the accomplished result.

The drawings by John are, on the other hand, mostly modeling and of a classical type. As he grows older Augustus John sways back more and more toward the academic style of his youth, a superb example of this period being seen in his head of Jacob Epstein, the sculptor, while his very latest work, "Nudes—Back View," of the present year is academic to the last degree, as is the "Standing Figure with Hands Folded."

The portrait head of his wife belongs to his same manner as that of McEvoy, made when they were students together; while the studies of the head of "Madame Suggia," the violincello player, is again in his most academic and his finest vein. It is when the spectator sees such superb work as this by John that he cannot excuse him for some of his conscious affectations and mannerisms of a few years since. It is in this sort of drawing that the best of him is to be found and that is a wonderful best as this exhibition shows.

**Water Colors by Twenty Artists**

Twenty artists are showing fifty-three water colors in the Montross Gallery until Dec. 29. The range of work extends from the extreme modernisms of John Marin back to the oil-like effects of Horatio Walker with gradations between these extremes by Paul Dougherty and Stuart Davis.

Oliver Chaffee, who is working in pure wash does not overlook definiteness in pattern, and shows a charming "Garden,

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### An Engaging Portrait at the Institute's Show



"A STUDENT"

In the Thirty-sixth Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago  
There is a fine element of spontaneity about this work, as if the painter had caught the subject in a moment of interrupted absorption.

By OSKAR GROSS

### HAWTHORNES EXHIBIT PICTURES TOGETHER

**Mrs. Hawthorne Shows Paintings of Flowers While Her Husband Displays Provincetown Scenes**

Marion G. Hawthorne, wife of Charles W. Hawthorne, makes her first appearance as a flower painter in the Macbeth Gallery in conjunction with her husband. Her six canvases show an easy facility with her medium, a brilliant color sense, and the ability to arrange her flowers in unstilted bouquets. The range of her palette, while decidedly personal, makes a happy complement to that of her husband.

Mr. Hawthorne shows "Scenes About Provincetown," a term elastic enough to include two of his familiar studies of Portuguese fishermen's children, one of his ideal heads, and a sunny view of the "Morning Room" in his own home with a figure of a young woman in a yellow frock seated in the cross lights from two broad windows. The real intent of his title is to be found in the two views from his garden, mornings in early spring that are vibrant with warm, humid air and ablaze with sunlight, a very brilliant and personal kind of impressionism.

"The Goldfish Pool" takes on something of the artificiality of such a formal spot but Mr. Hawthorne has made of this quiet nook a particularly lovely bit of color. The joint exhibition is scheduled to remain on view through December.

#### Paintings of Brittany

Katharine E. Starr is exhibiting at the School of Design and Liberal Arts some sketches done last summer in Brittany. The little fishing village of Douarnenez furnished her with most of her material. She is at her best in arranging groups of figures, as in her pictures of the black-robed housewives of the town crowding into a meat market, washer-

women around a fountain, or men and women both, the former in dark blue coats, among the gaily colored tents at a fair in the church yard.

All of these sketches were done very quickly, none of them taking more than two hours, and have served as the basis for some large paintings which the artist is now exhibiting in Paris. Her exhibition here lasts through December.

#### Kit Kat Club's Annual Show

The Kit Kat Club is holding its annual exhibition in the Civic Club Galleries, 14 West 12th St., until Dec. 23. More than eighty paintings are shown, while the sole sculptor represented is Leo Lentelli whose pliant, rhythmic "Bathing Girl" is always a pleasure to see, and whose "Equestrian" is a spirited rendering of one of our chevaliers of the Far West.

A number of landscapes by William F. Matthews, such as the "Fishing Village" with its sunny shore, and "The Village, Winter" gain strength by their broad treatment. "Wharves at Gloucester" by H. E. Tausend is sprinkled with sunlight, and gathers up its multiplicity of detail very skilfully. Portraits by Xavier J. Barile include a forceful one of a man and one of a reposeful young woman.

Other noteworthy pictures are "The Little White House" of Ralph Nelson, Charles Arcier's "Autumn's Glory," Emmett Smith's "Landscape," and works by Leo L. Schnitzenbahn, A. Tilgner, E. J. Busenbark, J. Ramsperger and H. L. Shropshire.

The club will hold an auction of paintings and sketches by members on the evening of Dec. 15 at its rooms, 13 East 14th St. Paintings in the exhibition at the Civic Club are not in the sale.

#### Paintings by a French Critic

Max Jacob, whose paintings are shown by the Brummer Galleries, is a unique figure in French art. He is better known as a critic and poet than a painter, and for many years has been a champion of the modern movement. Recently when he sent out an invitation to an exhibition of his own, says Mr. Brummer in the introduction to the catalogue, his friends refused to take it seriously and suspected a hoax.

His pursuit of painting was his own

secret, although he had been at work for many years. His output was small, and will remain so, for he has given up all former interests in literature and art and has entered a monastery. Most of the paintings shown at the Brummer Galleries are in water color, and the many suggested by the theater show him to be a spirit closely allied to Toulouse-Lautrec.

He divides his attention between the audience and the stage and his eye for effect is pleased by the illusion of the theater. His impressions of Paris, of the Place de la Bastille, the Opera, or the sudden turn of a motor car at a street corner are light and facile, quickly done and vividly seen. One has the impression of a mind accustomed to absorb details quickly and a hand trained to deal with only salient points. A self-portrait reveals more of the man than his presentment by Modigliani, which is also shown, the former suggesting a man of hasty and sharp reactions, inclined to humor.

#### Emile Gruppe's Recent Work

Emile Gruppe is exhibiting at the Metropolitan Galleries, 149 West 57th St., a number of landscapes painted in and around Woodstock last summer. There is a large painting of birch trees with bright sunlight penetrating dense foliage that meets its problem squarely and is obviously successful.

Other sunlight effects with nude figures by the banks of a stream are not only good in atmosphere but in their rendering of form. There are several paintings of Risley's Mill, one of the bathers at the "Little Deep," and a number in the Wittenberg Valley where the skyline is made interesting by other mountains than Overlook, to which most Woodstock artists devote much of their time.

One of these, painted near Bearsville on a misty day, shows the mountain in the distance seeming hardly more than a silvery blue mist about to dissolve and float away. This lightness of the great bulk seems in this case entirely right, all feeling of its weight and solidity being dissipated by the hazy atmosphere. Some autumn landscapes and a view of Woodstock itself when autumn paucity of foliage makes it visible from a neighboring hillside complete the group.

### PRINTS BY LEGROS HAVE A WIDE RANGE

Large Group of Etchings and Lithographs Display the Artist's Versatility—Other Exhibits

What is probably the largest group of etchings and lithographs by Alphonse Legros ever shown in New York is on view through Jan. 5 in the Kraushaar Galleries comprising 138 prints in rare states in many cases and in fine condition in all.

In addition to its extent the show is unusually comprehensive for it includes every kind of subject that interested this Frenchman—portraits, landscapes, figure studies, Biblical themes, interiors and even one set of illustrations he made entitled "Le Malheur de Henriette Girard." His illustrations are quite as original and as distinctly personal as his great portrait of Cardinal Manning or his profoundly tragic "La Mort du Vagabond," the print here being from the artist's own collection.

Among the rarities in Mr. Kraushaar's exhibition are the "Repos au Bord de la Rivière," the "Souvenir d'une Vallée en Bourgogne" with its pollard willows and figures on the crest of the hill overlooking the valley; the first state of "Sur le Haut de la Colline," the powerful "Les Mendians de Bruges," and "Un Dormeur," noteworthy for the complete relaxation of the sleeping figure and beauty of line. There are also a very fine impression of the second state of "L'Enfant Prodigue, No. 3," another of "Les Bûcherons," and the very rare first state of the portrait of Auguste Delâtre.

#### Georg Jensen's Silver

The extensive exhibition of silver by Georg Jensen of Copenhagen now at the Anderson Galleries is not taken from the Georg Jensen shop at 159 West 57th St., but is a special group just arrived in this country and consisting of designs, as the announcement says, "especially invited by the Royal Academy to their painting and sculpture exhibition of this year, and the designs invited without censorship to the present Salon d'Automne, Paris."

If there is one thing which distinguishes Jensen's designs it is variety, although not elaborateness, of pattern. He marches boldly up to the borders of sumptuousness but never becomes florid or meaningless. His exhibits will remain on view through Dec. 22.

#### Drypoints by Tushingham

The prints by S. Tushingham shown at the Kennedy Galleries through the month are practically all pure drypoints, a medium which the artist handles skillfully, making use of the rich, velvety blacks which are characteristic of it, and yet preserving a transparent effect even in the shadows of which he is so fond. The dark band of shade under a fish market stall at Polperro and the play of black and white over the arch of St. Teresa at Palermo illustrate this, declaring his appreciation of the slighter transitions as well as the abrupt changes from light to dark.

This is the first exhibition devoted to the work of this English etcher in New York.

### ILLINOIS WORKS FOR PICTURES IN SCHOOLS

Exhibitions, Contests and Mural Decorations for Schools Among the Features of the Movement

CHICAGO—The art extension committee of the Better Community Movement of the University of Illinois, Lorado Taft chairman, sent representatives from over 100 Illinois cities and villages to the mid-winter meeting in Chicago. "Pictures in Public Schools" was the chief topic of discussion.

The committee members met with the Chicago Public School Art Society at the University Settlement at nine in the morning. They visited the Hamline and Libby School, decorated as model schools with paintings and sculpture. After luncheon and speeches at the Chicago Normal College, a visit was made to the Lindblom High School. At four in the afternoon Lorado Taft lectured in Fullerton Hall, Art Institute, at five there was a meeting in the Club Room, Art Institute, and at six dinner at the Cordón at which the Art Extension Committee outlined its work in relation to art in the schools.

Over 2,000 prints of "Beauty Spots in Illinois" were sent to Mrs. Mary B. Aleshire, of Plymouth, Ill., from children in various parts of the state. These were on exhibition in Mr. Taft's studio. Mrs. Aleshire of the Art Extension Committee conducted a competition with prizes, the winners to be announced.

John H. Carlsen, landscape painter, a member of the Palette & Chisel Club, is painting a set of four murals for the Wadsworth Public School. The motifs are "Study" and "The Fruits of Endeavor." This school held an autumn art festival, inviting the Municipal Art Gallery of twenty paintings by artists of Chicago for exhibition. A number of the artists represented were speakers on the evening program and the Municipal Art League was represented by 100 members at an afternoon reception.

—L. M. McC.

#### Popular Clamor Annuls Italian Jury's Decision on a Monument

ROME—Two prize winners of an artistic competition, a sculptor named Dazzi and an architect of the name of Nori, had an unpleasant surprise the other day in the city of Ancona. The jury chosen to select the best architectural and sculptural designs sent in for a city monument to Ancona soldiers killed in the war decided in favor of Messrs. Dazzi and Nori.

The prize winners were delighted as a large sum of money had been voted and collected for the erection of the monument. Greatly to their disgust the jury's award excited the liveliest disapproval in Ancona. Protest meetings were held, and the columns of the local paper glowed with hostile criticism of the winning designs. The citizens forced the organizing committee to disband the jury and annul their decision. The competition is now open once again.—E. S.

#### Roerich Museum Is Founded

The Master Institute of United Arts and Corona Mundi announce the foundation of the Roerich Museum on Nov. 17. The Museum will be devoted entirely to the paintings of Nicholas Roerich and will comprise more than 300 of his works.

*A "Still Life" That Is Dynamic***"BOWL OF FLOWERS"**

In the Thirty-sixth Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago  
There is a spirit in this work which is seldom seen in a flower picture. This spirit is one of composition, for it could be reproduced in black and white.

By FRANK J. GAVENKY

**FEW AMERICANS IN THE ROME BIENNIAL****Apart From Works by Vedder and Two Others, "America Is Remarkable By Her Absence"**

ROME—The second Roman Biennial Exhibition has just opened its doors to a public which had been sapiently prepared by judicious newspaper propaganda to expect a show of the first order. It cannot be said, however, that the exhibition justifies entirely the promises of its organizers, though it is only fair to add that there are some notable exhibits, and in particular two or three "personal" or one-man rooms of no little importance. But something seems to have gone wrong with the organization at the last minute, and there are several absentees.

The United States, which was to have been represented by a whole room, is reduced to exiguous terms. Last-minute difficulties in connection with bringing over the paintings across the Atlantic were pleaded to your correspondent as being the reason for the non-appearance of the American contingent. What this may mean somebody probably knows. Apart from the room given over to the works of the late Elihu Vedder, one or two pictures by the artist Payne, and a bust of Mussolini by Nancy Cox-McCormick, America is remarkable only by her absence.

Taking the show all round, the Italians, as is perhaps to be expected, are the best represented. The other nations are handicapped by offering collections that are too heterogeneous in style and composition.

Switzerland sends about the best-chosen and best-composed collection, small though it is. There are several Hödlers, and some works by Buri, Blanchet and Amiet.

England's collection is put forward by a team of sober R. A.'s for the most part. Brangwyn, who is still perhaps the best-known British artist on the Continent, stands out well, though he is represented by only one painting. Burlington House favorites like Dicksee, Lavery, Adrian Stokes, Russell Flint, Laura Knight, La Thangue, Tuke, Orpen and Fisher Prout are among the most prominent names. Gilbert Bayes and Derwent Wood figure in the British sculpture section.

France is given much wall space, and makes a brave show. The French section is the most important of the foreign sections with its four large rooms. There are some interesting Degas sculptures of dancers in the master's earlier-to-middle style. Blanche, Besnard, Marie Laurencin and Le Fauconnier stand for the less recent developments, while the vanguardists proffer works by Matisse, F. Léger, Othon Friesz, Lhote, Picasso and Metzinger among others.

The German room is a bit old-fashioned, though there are one or two mild Expressionists present. From the point of view of lighting, the Germans are well placed. One may notice works by Max Liebermann, Menzel, Hubner, Franz

Marc, Karl Hofer, Dettmann and Slevogt. The Russian show is startling and vivid as one would expect, but one can hardly call it representative. Zadkine has some sculptures of value; Grigoriev has a startling nude or two, Jackoleff also a clever nude, a "Chinese Woman," and Strelletska a portrait of a "Russian Lady."

The Belgians have a smallish exhibit, while the Spanish section, despite the coinciding visit of King Alfonso to Roem, has, like the American, failed to materialize.

The works of the late Mr. Vedder, who is America's chief representative, are not too well shown. He has, however, the honor of a room to himself. Mr. Vedder became almost a Roman figure in the later years of his life, and one remembers well the meetings of artists of various nations who used to gather in his charming apartment in the old Via Porta Pinciana.

Mancini shows up well in a room to himself filled with his luminous, glamorous works. The ultras are allowed a certain amount of limited space. Di Chirico, of the so-called metaphysical school, has some of his favorite puzzle pictures, and Gino Severini a portrait in his converted manner which he adopted towards the end.

The sensation of the exhibition is De Laszlo's portrait of Mussolini. It is anything but a good likeness, but the Anglo-Hungarian artist is evidently a great psychologist. It is reported that Mussolini was able to give the artist only a very few sittings for the portrait. The painter had, in fact, to paint while the Premier was at work in his office in the intervals between reading dispatches and giving orders to his officials.

—E. S.

**Julius Goldschmidt in New York**

Julius Goldschmidt, of the Goldschmidt Galleries, Frankfort-on-Main, is in New York, and he will spend several weeks here in the interest of his firm.

**Baltimore's National Sculpture Show**

Courtesy of the Baltimore Museum of Art  
Mount Vernon Place, Baltimore, with the new Baltimore Museum of Art, previously the Garrett mansion, and the outdoor exhibition of sculptures taken to that city from the National Sculpture show held last summer at the Hispanic Museum, New York.

**NEW ACCESSIONS AT THE METROPOLITAN**

Three XVIIIth Century Rooms From a French Count's Home Given by Mr. Morgan Included

The Metropolitan Museum has recently completed the installation of the three rooms from the hotel Gaulin, the Comte d'Auvillar's residence, at Dijon, which J. Pierpont Morgan purchased in Paris last year and presented to the Museum. These consist of a library, salon and bed-chamber executed by Jerome Marlet of Dijon between 1770 and 1780.

Various accessories have been added to make them complete interiors, the fabrics used being modern reproductions specially woven for the purpose at Lyons after XVIIIth century patterns. The carving is so fine as to suggest ormolu, for Marlet, although not original in his designs, was exceptionally skilled. As most of the woodwork of the Morgan wing is of a fragmentary character these complete interiors will furnish an admirable setting for the showing of various arts of the period and give that completeness of effect at which the Museum always aims.

A painting in oil and a drawing in water color by Thomas Eakins have been purchased by the Museum. The oil is the fifth painting by this artist in the Museum's collection and is hung in Gallery 12. It is the "Portrait of a Lady" painted in 1885, his subject in a blue silk gown with a setter dog at her feet. It is painted with that extreme refinement of detail and breadth of effect which distinguished the artist's work of this period and is considered one of his finest paintings. The drawing, in Gallery 25, is of the famous "Gross Clinic" and was made after the painting as Eakins was dissatisfied with photographs.

Lord Carnarvon's bequest to the Museum, a rare lotiform cup of opaque blue glass bearing an inscription of Thutmose III, of the XVIIth dynasty, is now to be seen in the Eighth Egyptian Room and with it a gift from his widow of a superb alabaster (aragonite) vase bearing the name of King Merneptah, of the XIXth dynasty.

This is one of thirteen such vases found in 1920 in the Valley of the Kings by Lord Carnarvon and Howard Carter. A masterpiece of Egypto-Syrian enameled glass has been presented to the Museum by V. Everitt Macy. The Museum already has a number of mosque lamps of this glass, and it possesses, next to Cairo, the largest collection in the world. The new accession, however, is a rare form, a sweetmeat bowl, standing over 13 inches high and in perfect condition. It is decorated in floral and arabesque motives combining red, blue, green, yellow and white enamels and gold. With few exceptions these pieces were made in the XIVth century for the Mameluke sultans of Egypt.

A special exhibition of Greek embroideries lent by Richard B. Seager and coming from the Ionian islands, Cyprus, Crete, and the islands of the Archipelago is now on view on the second floor of wing H in the textile corridor. With them are shown some Moroccan fabrics collected by Miss E. M. Niblack which the Museum has recently purchased. Mr. Seager has in his collection a number of Cretan embroideries. The remaining accessions include fourteen decorative panels in tempera of XVth century Italian workmanship, in Gallery H 14; a wainscot chair from the Brewster family (which tradition asserts was made on the voyage to America of the ship *Anne* in 1623) in the basement floor of wing H; an Egyptian statue of 900-700 B. C. from Henry Walters, in the Third Egyptian Room; Chinese jewelry of the T'ang period in Room E 9.

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**DUVEEN BROTHERS**

**PAINTINGS      PORCELAINS**  
**TAPESTRIES      OBJETS d'ART**

**PARIS      NEW YORK**

**ART DEALERS FEAR LABOR'S DOMINANCE**

Apprehend a Capital Levy and Restrictive Laws of Other Kinds  
—Sales May Come to Standstill

LONDON—The victory of Labor in politics has caused pessimism among some of the art dealers. They say that America more than ever will be the only place to dispose of art works of great value if Labor threatens to apply the capital levy.

Several dealers who do business principally with English clients say the prospect of a Labor government soon will bring sales almost to a standstill. Those who have their principal markets in America think the capital levy threat will cause the dispersal of a larger number of art works from the houses of the aristocracy.

Some Laborites believe that such heavy export duties should be placed on works of art as to make it impossible for dealers to send them to America for sale if they expect to make any profit. George Lansbury, a Labor member of Parliament, says that Labor's representatives wish only to preserve England's art treasures for England.

**A Bazaar for Russian Artists**

A fund to be used in organizing a Russian art exchange is the aim of the Russian Christmas bazaar being conducted in the Heckscher building, 57th St. and Fifth Ave. The exchange is intended to enable destitute Russian artists to sell their products, including works in the arts and crafts as well as in the fine arts. Patronesses include Mrs. Ripley Hitchcock.

**Auction Sales and Exhibitions**

AMERICAN ART GALLERIES  
(Madison Avenue, 56th to 57th Streets)

December 17, afternoon—Stained-glass panels of the XV, XVI and XVII centuries collected by John W. Palmer. On free view from Dec. 14.

December 18 and 19, afternoon—Laces and linens from the collection of Pietro Cattadori. On free view from Dec. 15.

December 20 and 21, afternoons—Antique furniture, decorative paintings and other properties bought from the Barbiano Palace, Italy, by Eli Joseph. On free view from Dec. 15.

ANDERSON GALLERIES  
(Park Avenue at 59th Street)

December 17, afternoon—Antique Egyptian and other objects of art, the property of F. M. Ambrose, of New York, and others. On public exhibition from Dec. 12.

December 17, evening—The library of Mrs. Clara B. Fort, of Chicago, Ills. On public exhibition from Dec. 12.

December 18 and 19, evenings—The library of the late Eugene Field. On public exhibition from Dec. 13.

December 18, 19, 20 and 21, afternoons—Furniture, rugs, tapestries and other items from the estates of the late Phoebe A. D. Boyle, of Brooklyn; the late John H. McFadden, of Philadelphia; the late Daniel Cottier and the late Charles H. Marshall, of New York, and the late Countess de Mercy Argenteau, and from the collections of Captain Richard Peters, Miss Theda Bara and others. On public exhibition from Dec. 16.

PLAZA ART ROOMS  
(5, 7, 9 East 59th Street)

December 18, 19, 20, 21 and 22, afternoons—Continuation of the sale of the artistic furnishings of Mrs. Burke Roche with additions by order of Mrs. Henry Wolcott Gilbert.

**Sale of J. R. Kahn's Library**

American Art Galleries, Dec. 3—Library sets from the collection of Jules R. Kahn, of Chicago, Ills.; total, \$15,075 for ninety-seven numbers. The more important items:

19—The writings of Charles Dickens, 60 vols., London, Chapman & Hall, 1881-82; J. Wall.....\$620

25—The writings of Eugene Field, 12 vols., New York, Charles Scribner's Sons, 1896-1901; Charles Scribner's Sons.....\$520

49—The writings of Rudyard Kipling, 27 vols., New York, Charles Scribner's Sons, 1897-1917; Charles Scribner's Sons.....\$460

77—The writings of James Whitcomb Riley, 16 vols., New York, Charles Scribner's Sons, 1897-1908; Charles Scribner's Sons.....\$400

78—Sir Walter Scott, "The Waverley Novels," 48 vols., extra-illustrated, Edinburgh, Constable, 1901-03; The Rosenbach Company.....\$1,225

80—The works of William Shakespeare edited by W. E. Henley, 40 vols., extra-illustrated, bindings by Monastery Hill Bindery, Chicago, Edinburgh, Constable, 1901; Myron Hale.....\$1,225

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PRICE & RUSSELL**

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TAPESTRIES and WORKS OF ART**

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607 FIFTH AVENUE. NEW YORK

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Prints - Paintings - Models

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**Exhibition of the Unknown**

**Sculpture and Paintings  
AT THE  
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152 EAST 40th STREET

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## A Strong Work by Sigurd Skou



"BRITTANY PEASANT WOMAN"

In the Thirty-sixth Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago

This artist combines the qualities of colorist and strong delineator of character. He is at his best as an interpreter of humanity in this work.

## 1,500,000,000 KRONEN AT ALBERTINA SALE

**Viennese Museum Disposes of Duplicate Prints at Auction—Result Is Called Sensational**

VIENNA—The auction of duplicates of the Albertina yielded a grand total of 1,500,000,000 kronen. Considering the fact that only graphic works were sold, the result must be called sensational. Following are a few of the important items:

Bartolozzi, "The Four Seasons," four engravings.....\$12,000,000K  
Bartolozzi, "Lavinia".....\$2,000,000K  
Bartolozzi, "Psyche".....\$2,600,000K  
Boucher, "Le Dejeuner".....\$2,800,000K  
Boucher, "La Marchande d' Modes".....\$3,200,000K  
Boucher, "La Marchande d'Oiseaux".....\$3,200,000K

Chardin, "La Benedicte".....\$4,500,000K  
Chardin, "Le Touton".....\$4,200,000K  
Dixon, "William John".....\$10,000,000K  
Valentine Wright, "The Children of the Painter Wright".....\$12,000,000K  
Hopper, "Lord Henry Fitzgerald".....\$15,000,000K  
Angelica Kauffmann, "Abelard and Heloise".....\$4,000,000K

Reynolds, "Francis Abington," mezzotint.....\$6,000,000K

Reynolds, "Mrs. H. Bowerie and Son," mezzotint.....\$8,000,000K

Reynolds, "Master Thomas Bradley," mezzotint.....\$8,200,000K

Reynolds, "Master Brown," mezzotint.....\$13,000,000K

Reynolds, "Master Bunbury," mezzotint.....\$11,000,000K

Reynolds, "Miss Kemble," mezzotint.....\$42,500,000K

Reynolds, "Miss Mary Moncton," mezzotint.....\$41,000,000K

Reynolds, "Lady Caroline Price," mezzotint.....\$31,000,000K

Reynolds, "Girl in the Meadow," mezzotint.....\$23,500,000K

Reynolds, "Elizabeth Taylor," mezzotint.....\$21,500,000K

J. R. Smith, "Fighting Dogs".....\$14,000,000K

J. R. Smith, "Elderly Lady Reading".....\$11,500,000K

J. R. Smith, "Lieutenant Torleton".....\$21,000,000K

The sale had been heralded widely and it was attended by many prominent dealers and collectors, both native and foreign, such as Mr. Colnaghi, of London, and Messrs. Frabucco, Oppenheim and Legoupy, of Paris.

That Vienna is now an excellent market for art objects was proved also by an auction at Schidlof's that realized 2,500,000,000 kronen. An altar-piece of Netherlandish origin was sold for 40,000,000 kronen to Holland. Pictures by Claes and Jan Molenaer brought 28,000,000 and 21,000,000 kronen respectively. Miniatures were much sought, two by Cosway bringing 26,000,000 and 18,000,000 kronen; one by Krichuber, 15,500,000; one by Agricola, 16,500,000, and one by Smart, 23,000,000.

### Wins Prix de Rome at 19

PARIS—A boy of nineteen won the Grand Prix de Rome in painting. George Dionisi entered the Ecole des Beaux-Arts a year ago.

# WILLIAM MACBETH, Inc.

Paintings by Douglass Parshall

Scenes about Provincetown,

by Charles W. Hawthorne, N.A.

and Flowers, by Marion C. Hawthorne

December 11th—31st

450 Fifth Avenue

at Fortieth Street

New York City

## LANS COLLECTION SELLS FOR \$126,593

Period Furniture, Tapestries and Other Artistic Properties Dispersed at American Galleries

Decorative furniture and furnishings and other artistic property belonging to the estate of the late Herman Lans were sold at the American Art Galleries on Dec. 6, 7 and 8, the 629 numbers in the catalogue bringing \$126,593. The furniture was French, English and Italian of the XVIth and XVIIIth centuries. There also were tapestries, paintings, sculptures, porcelains and other objects. The more important items, their buyers and prices were:

35—Six carved mahogany chairs, Chinese Chippendale period; M. H. Hill.....\$510	
140—Lacquer, carved and gilded table, English, XVIII century; E. F. Albee.....\$675	
293—Renaissance tapestry, carved walnut settee, Italian, XVI century; W. M. Sullivan .....\$1,200	
295—Verdure tapestry, carved walnut chaise-longue, French, XVIII century; W. M. Sullivan .....\$600	
314—Needlework armchair, William and Mary period; W. M. Sullivan.....\$600	
321—Needlework oak love-seat, William and Mary period; W. M. Sullivan.....\$600	
322—Needlework oak love-seat, William and Mary period; W. M. Sullivan.....\$600	
325—Needlework carved walnut sofa, William and Mary period; Mrs. Ulrich.....\$775	
371—Aubusson tapestry, XVII century; W. M. Sullivan.....\$725	
372—Aubusson tapestry, XVII century; C. E. van Fleck, Jr. ....\$1,425	
374—Aubusson tapestry, XVII century; C. E. van Vleck, Jr. ....\$1,250	
375—Aubusson tapestry, XVII century; J. I. McGurk.....\$1,000	
376—Aubusson tapestry, XVII century; Conrad Hubert.....\$2,400	
377—Aubusson tapestry, XVII century; Mrs. Wm. Tingue.....\$1,000	
378—Aubusson tapestry, XVII century; C. E. van Vleck, Jr. ....\$660	
379—Renaissance tapestry, Flemish, XVI century; Mrs. M. Kraken.....\$1,000	
382—Two bronze candelabra, Italian, Renaissance style; Mrs. E. Cushing.....\$500	
516—Needlework, carved walnut love-seat, Louis XV style; W. W. Seaman, agent.....\$1,050	
519—Needlework, carved oak, winged sofa, Jacobean style; Mrs. H. Jackson.....\$1,250	
520—Needlework, carved oak, winged sofa, Jacobean style; Harmon August.....\$1,175	
523—Needlework, carved and gilded sofa, Queen Anne period; Henry Greene.....\$700	
524—Needlework, carved and gilded sofa, Queen Anne period; Henry Greene.....\$700	
526—Needlework, carved and gilded sofa, Queen Anne period; W. W. Seaman, agent.....\$1,700	
528—Needlework, carved walnut chaise-longue, French, XVIII century style; W. M. Mein.....\$775	
529—Long, needlework, carved walnut sofa, French XVII century; Henry Greene.....\$1,200	
530—Needlework, carved walnut sofa, William and Mary period; Dr. J. B. Griggs.....\$2,350	
534—Threefold Flemish tapestry screen, XVII century; E. F. Albee.....\$925	
555—Lacquer commode mounted in cuivre doré, style of Caffieri; E. F. Albee.....\$1,000	
556—Red lacquer commode mounted in cuivre doré, Louis XV style; Henry Greene.....\$750	
585—Needlework, carved and gilded cabinet, Queen Anne period; Mrs. William Tingue.....\$1,000	
587—Needlework, carved and gilded cabinet, Georgian period; Henry Greene.....\$700	
611—Aubusson tapestry, XVIII century; Fred L. Engel.....\$1,300	
623—Aubusson tapestry, XVII century; W. M. Sullivan.....\$1,200	
624—Large embossed hanging, French, XVII century; J. Amron.....\$950	
626—Brussels tapestry, XVI century; Mrs. William Tingue.....\$1,200	
627—Renaissance tapestry, Brussels, XVI century; W. M. Sullivan.....\$1,600	
628—Aubusson tapestry, XVII century; G. Arthur.....\$1,175	
629—Aubusson tapestry, XVII century; James G. Johnson.....\$800	
<b>OLD SILVER AND PLATE</b>	
Anderson Galleries, December 7 and 8—Old American, early English, Irish and Continental silver and old Sheffield plate from various foreign sources; total, \$50,112.50 for 408 numbers. The more important items:	
228—Four Irish candlesticks, William Williamson, Dublin, 1750; Miss H. Counihan, agent.....\$300	
229—Pair of Georgian three-light silver candleabra, John Carter, London, 1776; Mrs. E. R. Hern.....\$310	
230—Four silver sauce tureens and covers, William Ward, Dublin, 1887; Mrs. A. F. Carl.....\$300	
234—Georgian canteen with 74 pieces of table silver, London, circa 1800; Miss H. Counihan, agent.....\$250	
306—Oval gold box, gift of Countess Gereffoff to Capt. Howard, R.N., Paris, circa 1800; E. F. Collins, agent.....\$375	
390—Silver potato ring, Michael Homer, circa 1775; Miss E. Counihan, agent.....\$285	
415—George I silver cup and saucer, "M. E." London, 1716; C. M. Ewen.....\$510	
424—Pair of George II silver cream ewers, London, 1772; C. M. Ewen.....\$700	
444—Pair of George II two-branch silver sconces, London, 1757; Miss H. Counihan, agent.....\$675	
451 to 453—Three tapestries, "Dido and Aeneas," M. Wouters from designs by G. F. Romanielli, Italian, XVII century; E. S. Collins, agent.....\$13,000	

## PETERS FURNISHINGS BRING \$51,607 IN SALE

Early American, English and Other Furniture and Bohemian Glass and Prints Included in Sale

Early American, English and other furniture, Bohemian and other glass and prints by Currier & Ives and others, the whole forming collections made by Fred J. Peters, of Flushing, L. I., were sold at the Anderson Galleries on Dec. 3, 4, 5 and 6. The furniture, glass and other items sold with them brought \$51,607, and the prints, \$9,490.50, a total of \$61,097.50.

The more important numbers in the first part of the sale, with their buyers and prices, were:

119—Carved inlaid mahogany bookcase desk, Sheraton; Mrs. A. R. Casey.....\$450

146—Two carved walnut armchairs, Queen Anne period; Mrs. R. Lindenburg.....\$525

147—Carved walnut two-back settee, Queen Anne period; Mrs. A. R. Casey.....\$500

248—Two Lowestoft vases and covers, Chinese, circa 1770; Miss E. Roberts.....\$575

333—Inlaid mahogany dressing table, English, Sheraton period; Mrs. W. A. MacCready .....

450—Carved walnut three-part dining-table, Duncan Phyfe; Mrs. M. H. Hill.....\$575

478—Six carved Chippendale mahogany chairs, American, XVIII century; Louis Jaffé .....

547—Break-front secretary bookcase, American, circa 1790; Charles H. Barr.....\$635

557—English needlework sampler, Hannah Penn, 1752; Mrs. J. B. Wilthbank.....\$745

598—Two carved mahogany bookcases, English, Chippendale period; Charles R. Morley .....

633—Panel of verdure tapestry, Flemish, XVII century; Mrs. A. R. Casey.....\$475

634—Panel of verdure tapestry, Flemish, XVII century; Mrs. C. L. Dayton.....\$425

The principal items in the sale of prints were:

145—"Clipper Ship Sweepstakes," lithograph by F. F. Palmer after painting by J. E. Butterworth, Nathaniel Currier, 1853; O. B. James.....\$215

147—"Clipper Ship Nightingale," after painting by J. E. Butterworth, Nathaniel Currier, 1854; Mrs. M. H. Hill.....\$270

170—"American Frontier Life: The Hunter's Stratagem," after painting by A. F. Tait, Currier & Ives, 1862; R. W. Thorpe .....

171—"American Frontier Life: On the Warpath," after painting by A. F. Tait, Currier & Ives, 1863; R. W. Thorpe .....

172—"Daily Victoria Gazette," Vol. I, Victoria, B. C., 1858; order.....\$840

190—"An Act to Charter the City of San Francisco," San Francisco, 1850; E. H. Sawyer.....\$725

224—"Desert News," Nos. 1 to 26, Salt Lake City, Utah, 1851-52; L. C. Harper .....

228—"Desert News," Nos. 1 to 26, Salt Lake City, Utah, 1851-52; L. C. Harper .....

348—"Desert News," Nos. 1 to 26, Salt Lake City, Utah, 1851-52; L. C. Harper .....

360—"Proclamation by James Douglas, governor of Vancouver's Island, Victoria, Aug. 5, 1858; L. C. Harper.....\$80

364—"Charles W. Briggs, 'The Reign of Terror in Kansas,'" Boston, 1856; J. W. Dunbar .....

367—"Daily Victoria Gazette," Vol. I, Victoria, B. C., 1858; order.....\$840

390—"An Act to Charter the City of San Francisco," San Francisco, 1850; E. H. Sawyer.....\$725

424—"Manuscript letter of John McLoughlin, chief factor of the Hudson's Bay Company, to Dr. Tolmie, Vancouver, July 4, 1845; E. B. Drake.....\$375

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429—"Manuscript letter of John McLoughlin, chief factor of the Hudson's Bay Company, to Dr. Tolmie, Vancouver, July 4, 1845; E

**Vonnoh's "Leah" an Academy Feature****"LEAH"**

In the current exhibition of the National Academy of Design. This beautiful nude is an unusual work by the artist, who is known as a portraitist and a landscapist. It was reproduced in color in "International Studio" last June.

By ROBERT VONNOH

**ART FROM EGYPT FOR METROPOLITAN****Statuettes of a Queen, Sculptures from a Mayor's Tomb and Other Treasures Are Placed on View**

The Metropolitan Museum has just placed on view, in the third room of the Egyptian department, a number of objects which represent the work of the Egyptian expedition for the past year. That branch of the expedition which excavates in the Theban necropolis under the direction of H. E. Winlock has finished its fourth consecutive season.

Mr. Winlock's chief interest has been the XIXth dynasty tombs, but this year half of the time was spent in examining the contents of a great hole left by the engineers of Queen Hatshepsut in constructing a temple in her honor. From this spot came the five little statues of the queen which are now on view.

These statues were a few perfect specimens among countless fragments dumped there after the queen's death by order of her long suppressed spouse, Thutmose III, in revenge for her having dared to rule in her own name, which custom forbade a woman to do. All mention of Hatshepsut was stricken from the walls of Deir el-Bahri and all of her statues, which were legion, were broken up and thrown in the very hole which her engineers left. The figures, which are now at the Museum, were simply for architectural adornment and were not executed with great care.

Sculptures from the walls of the tomb of Nesisepek, Mayor of Thebes and Vizir, are also shown. This XXVth dynasty tomb was discovered this year and was interesting because its style marked a renaissance of archaic art in this, the Salte period, beginning in 663 B. C. At that time Egypt looked back fifteen centuries or more and patterned its tombs on those of ancient days. The sculptured reliefs, however, besides keeping true to the main character of the older models, often introduced unconventional elements, such as the wailing women shown here, who never would have been pictured by an Old Kingdom artist.

From the same tomb come a number of limestone chips bearing sketches which the workmen left as they chiseled the walls of the tomb. Some of these are sketches for their work, but others were obviously made for their own amusement, or to show their skill, and include an old blind singer crouched over his harp, a leaping lion, and a horse rubbing its muzzle against its foreleg.

A whip handle which was once a part of the equipment of the boatswain, Nebiri, of the XVIIIth dynasty, shows that the thong which he once applied to the backs of the sailors who drew the stone from the river to the temple was as wide as a man's leather belt.

It will be remembered that the staff of the Museum's expedition was last season called on to help at the tomb of Tut-anhk-Amen. This labor was done by Arthur C. Mace, whose work was in the laboratory, and Harry Burton, whose photographs have appeared in daily papers all over the world. The architectural draughtsmen of the expedition, Walter Hauser and Lindsley F. Hall, were assigned to make a detailed plan of the tomb. For the present season Mr. Mace and Mr. Burton will continue to give their assistance to Howard Carter.

**PRINCE TO SUE FOR TWO REMBRANDTS****Mr. Widener Refuses to Resell Them to Youssouffoff, Who Prepares an Action for Recovery**

Joseph E. Widener has refused the offer of Prince Felix Youssouffoff to redeem the two portraits by Rembrandt which the Russian prince sold to Mr. Widener in 1921. The contract gave to the prince the right to buy them back before Jan. 1, 1924, on payment of the purchase price with interest.

Emory R. Buckner, of 31 Nassau St., attorney for the prince, announces that an offer made by him of \$518,000 for the pictures was refused by Ellis A. Ballard, Mr. Widener's lawyer. Mr. Buckner also says that another formal offer to Mr. Widener will be made in a few days and that if this is refused suit will be brought to compel the Philadelphian to return the paintings.

The reason given by Mr. Ballard for Mr. Widener's course was that the money offered was borrowed from an individual, representing a Paris bank, under the same terms as the Widener bargain. According to the terms of the agreement made between Prince Youssouffoff and Mr. Widener it was also stipulated that the prince, if he bought the pictures back, was not to offer them for sale for ten years.

In his statement Mr. Buckner said that this part of the agreement "has no provision in law, as this transaction is classed as a mortgage. The prince is repeating the process of extending the period of redemption and as long as he pays the principal and the eight per cent. interest he is within his rights."

In a second statement given out by Mr. Buckner it was shown that Arthur Sully, of 159 New Bond St., London, acted as Mr. Widener's agent in the transactions for the purchase of the pictures.

**Mrs. Whitney's "Buffalo Bill" Satisfies Wyoming Committee**

A committee representing the state of Wyoming and various organizations which seek to perpetuate memories of frontier days has accepted the statue of Buffalo Bill by Mrs. Harry Payne Whitney.

The statue will stand in Cody, named in honor of Colonel William F. Cody, who was better known by his sobriquet. The committee's statement says that it "desires to record its appreciation of the rare fidelity, artistry and beauty with which Mrs. Whitney has modeled into life-size form her vision in action of one of the great pathfinders of the West, Colonel Cody, who together with Daniel Boone and Kit Carson, was one of our country's hero scouts of the Western frontier."

**Edward W. Redfield Recovering**

PHILADELPHIA—Edward W. Redfield is slowly recovering from the illness which threatened his life. At Center Bridge, where he has his studio near the artists' colony on the Delaware, he was painting landscape in raw, cold weather. This led to the breakdown of his health. At the Jefferson Hospital here physicians had difficulty in diagnosing his complaint. An operation pended. Then the fever subsided and it is now expected that he will soon be able to leave the hospital.

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**A Sculpture Feature at the Chicago Show**

"CYMBAL PLAYER"  
By ANGELO ZIROLI

In the Thirty-sixth Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago

There is strength and rugged rhythm in this work, as well as a certain architectural quality. Life size and standing conspicuously in one of the galleries, it was a feature of the show in Chicago.

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## PUBLISHED BY

THE AMERICAN ART NEWS CO., INC.

49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909, at  
New York Post Office, under the Act,  
March 3, 1879.

Published weekly from Oct. 15 to last of June.  
Monthly during July, August and September.

## SUBSCRIPTION RATES

YEAR IN ADVANCE . . . . .	\$4.00
Canada . . . . .	4.35
Foreign Countries . . . . .	4.75
Single Copies . . . . .	.15

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The Art News . . . . . 17 Old Burlington St.  
Bottom, News Agent . . . . . 32 Duke St.  
St. James, S. W.

PARIS

The Art News Office . . . . . 26 Rue Jacob  
Brentano's . . . . . 37 Avenue de l'Opera

Vol. XXII.—Dec. 15, 1923—No. 10

## THE ARTS IN THE PARKS

Unless the forces opposed to using the parks of New York for any other than "park purposes" muster new arguments and obstinacies it would appear that the prospect of a group of buildings devoted to the arts to be built as a war memorial at the southern end of Central Park at Seventh Avenue grows brighter every day. At the last conference of the municipal authorities in favor of the plan, interested citizens and those opposed to any "invasion" of the parks, it was shown by Joseph Haag, assistant to the Mayor, that this site was the only one available for this purpose, for the city could not afford to buy privately owned property for such an undertaking and keep within the legal debt limit. Arnold W. Brunner, who has drawn plans for the group of buildings, argued that the taking of only four-and-a-half acres for this purpose would be a triumph in city planning and would "constitute simply a glorified entrance to the park in a place where now the entrance is ugly and almost useless."

The preserving of our parks for "park purposes" only is a thing that can be overdone, the term being an elastic one, as slight acquaintance with the city's breathing places and playgrounds shows. If the original purposes of the parks were observed strictly, there would be no room allotted in them for games, and New York today would be denied the wholesome and bucolic spectacle of men pitching horseshoes in City Hall Park. The spirit represented by the Parks and Playgrounds Association in opposing any "invasion" of the parks is that of the type of man who does not recognize the fact that the arts afford keen pleasure to hundreds of thousands of residents of New York in the course of the year, although the classical concerts given in Central Park in the summer months amply prove this, as does also the large daily and Sunday attendance at the Metropolitan Museum of Art.

What it is proposed to do in connection with the erection of this war memorial dedicated to the drama, music, dancing and the decorative and industrial arts is to take from one place in Central Park four-and-a-half acres and, in return for that much ground, restore to the people thirty-seven acres of land now occupied by the unused reservoir.

The practical profit of this to the people is greater than even the gain of thirty-two acres would indicate, for the reservoir lies in a part of the park where it would be of most use to the people for "park purposes," while the practically useless ground in the neighbor-

## Horace Brown's Academy Picture



"CLOUD SHADOWS"

By HORACE BROWN

In the current exhibition of the National Academy of Design  
In this picture nature is made to play an Arcadian rôle without the aid of men. This artist is fond of wide, heroic expanses of landscape.

hood of Seventh Avenue and Central Park South today is rapidly growing less suitable or necessary for park purposes owing to the invasion of business, an invasion that is steadily driving families out of their living quarters adjoining the southern end of the park. So small a piece of useless ground may well be turned into the site of a group of buildings devoted to the arts that will bring added lustre and fame to New York as the real art center of the country and the continent.

## CHURCH VERSUS MUSEUM

In one of his occasional serious moments Henry McBride pointed out in *The New York Herald* that the church no longer acquired works of art of any importance. Dr. Ernest M. Stires, rector of St. Thomas' church, in the course of a recent lecture on the interior decorations of the church recognized this condition by making a plea for gifts of art treasures to the church from its members. "There are many priceless oil masterpieces and tapestries in private homes," he said, "for which their owners have paid from \$50,000 to \$400,-

000. Think what effect of beauty and reverence might be created if these treasures were hung on our still bare walls. All who enter our magnificent church could take away a greater consciousness of the mysteries of the deity."

If this idea was carried out, our churches would rival our museums as recipients of gifts and bequests of works of art. If such art works were originally intended for churches, to restore them to that purpose would carry out George Grey Barnard's theory, which he has put into practical effect at The Cloisters, that works of art should be shown as nearly as is possible in surroundings such as those for which they were originally intended. Most of our churches would be vastly improved by the addition of great religious paintings, tapestries, stained glass and ecclesiastical banners. But whether in a country like ours, where visiting churches has no such vogue as it has abroad, the cumulative educational effect of artistic treasures in churches instead of museums would be as profitable to the student as a question which the future must decide.

## STUDIO NOTES

Frank Townsend Hutchens, who is back from his summer studio at Silvermine, has sold a large garden picture to Miss Mary A. Boyle. He spent several weeks painting on the Massachusetts coast this summer.

Ada Clifford Murphy (Mrs. J. Francis Murphy) is in town for a short visit on her way to Bermuda where she will paint this winter.

Douglas Volk, who has been ill in his apartment at the National Arts Club, is now in much better health. Captain Winfield Scott Clime is exhibiting twenty-two oil paintings and twenty-four water colors and drawings at the Bergen branch of the Jersey City Public Library. The pictures include scenes in France, Maine, Virginia, New Jersey, New York City and Chicago.

Louise Upton Brumback, landscape painter, has closed her summer house at Gloucester and is now at her residence, 7 East 12th St.

Captain A. Langton Douglas, former director of the National Gallery of Ireland, sailed on the *Majestic* on his return trip to Europe.

Pieter Van Veen has returned from California. He will show his recently painted landscapes at the Howard Young Galleries in March.

Adele Watson will exhibit paintings at Cannell & Chaffin's Galleries, Los Angeles, in January, and will later have a show in the San Diego Museum.

Theodore J. Morgan has been elected president of the Art and Archeological League of the United States. Pictures by Mr. and Mrs. Morgan have been invited to the biennial exhibition at the Corcoran Gallery of Art.

Dixie Selden and Charlotte Cort have returned to Cincinnati after three months of painting in Venice.

Paul Manship, who spent the summer in France, has returned to Rome for the winter.

Nine of the fifteen water colors exhibited recently by Dodge Macknight at the Rehn Galleries were sold to New

Yorkers, all but one of whom were not heretofore collectors of Macknight's work.

Theresa Bernstein has just finished a double portrait of the two sons of David Tishman, the builder. It is to be placed in a room which has been built expressly for it in Mr. Tishman's new home.

Mr. and Mrs. McGillivray Knowles have returned from Canada where they spent the summer and are at 340 West 57th St. for the season.

Wilson Irvine has returned from a trip to France and Wales and has gone to Lyme for the winter.

Twelve water colors recently exhibited at the Babcock Galleries by William H. Crossman have been invited to the exhibition at the Chicago Art Institute.

Roy MacNicol is going to Palm Beach to do some decorative paintings in co-operation with a prominent architect.

G. Glenn Newell returned to his Carnegie studio last week from his summer place near Dover Plains, N. Y.

Margery Ryerson's drawings with color of the Chalif dancing classes and the babies of the Day Nursery form the window display of the Butler Galleries on East 57th St.

J. Alden Twachtman, who recently returned from Italy, will exhibit a group of his Italian subjects at the Milch Galleries in March.

Several sales of bronzes by Jane Poupelet have been made by the Milch Galleries recently. They will be shown with others in a loan exhibition of Miss Poupelet's work at the Chicago Art Institute in the near future.

Eugene Paul Ullman, who has been living abroad for several years, arrived on the *Majestic* Dec. 11. He will hold a one-man show at the Milch Galleries the last two weeks in January.

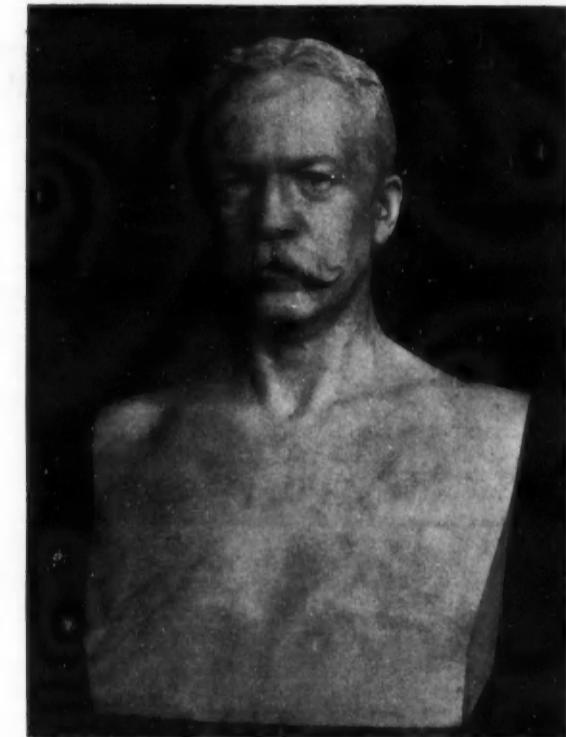
Arthur Davison Ficke and Gladys Brown, secretary of the Whitney Studio

## Two Portraits of David Jayne Hill



PAINTING

By ANDERS ZORN



MARBLE By AUGUSTUS SAINT-GAUDENS

The Corcoran Gallery of Art, Washington, has recently acquired two fine portraits of Dr. David Jayne Hill, the diplomat. They were presented to the Gallery by Dr. Hill in compliance with the wish of his late wife, Juliet Lewis Packer Hill.

Club, were married on Dec. 8. Mr. Ficke is the author of a number of books of poetry.

Blondelle Malone has moved into a new studio at 603 Fifth Ave.

F. J. Baske, a member of the National Academy of Japan, and a former pupil of Chase and Howard Pyle, is searching Los Angeles for a studio, his own having been destroyed in the recent disaster that leveled Tokio.

The Los Angeles Museum has added to its permanent collection a painting by George Elmer Browne, and a bronze, "The Bronco Buster," by A. Phimister Proctor.

Jeanette Ransom, who is represented in the current show at the Sculptors' Gallery by a portrait head, was also an exhibitor at the Garden Club's exhibit at the Ferargil Galleries. She displayed there a group of four dancing figures on the edge of a bowl, all beautifully modeled.

Douglas Volk's portrait of John Cotton Dana, in the winter exhibition of the National Academy, is a gift from Christian W. Feigenspan to the Newark Library. His painting, "After the Reception," is a recent gift to the Minneapolis Institute of Arts from the late Edmund J. Phelps.

Arthur Durston has left San Francisco for London. Fellow painters gave several affairs in his honor before he left. He will remain abroad for a year or more.

Ernest Haswell's fountain is in place in Otto Luedeking's Japanese garden, Cincinnati. It is a model of a Japanese boy, holding a mask of the God of Rain.

An etching in color by E. T. Hurley has been purchased for the print collection of the Smithsonian Institution. The print is called "The Book Shop," and is a view of the front of Moroney's book store, one of Cincinnati's oldest and quaintest shops.

## OBITUARY

## ARTHUR TOOTH

Arthur Tooth, head of the firm of Arthur Tooth & Sons, international art dealers, died on Dec. 7 at his residence in London after a brief illness. He was 76 years of age.

Mr. Tooth's younger brother, Allan Tooth, a junior partner in the firm, died last summer, and a few months previously Arthur Tooth's son, Arthur Augustus Tooth, died at the age of 28.

Arthur Tooth had spent his life in the business of selling art works, in which his father was well known before him. He did much for the modern English painters, and also encouraged the work of their French and Dutch contemporaries. He established the American branch at 30th St. and Fifth Ave. in 1895, first having Scott & Fowles as associates. The present establishment is at 709 Fifth Ave.

Mr. Tooth left two sons, Dudley and Trevor, and a daughter, Mrs. Frederick Van Dizer.

## School Art League Meets

The School Art League held its thirteenth annual meeting and luncheon at the Hotel McAlpin on the afternoon of Dec. 8 with about 200 members and guests present. Mrs. John W. Alexander presided and the speakers and guests included Edith Wynne Matthiessen, Dr. Leigh Hunt, Harry W. Watson, Professor Walter Scott Perry, Lydia Field Emmett, Hermon A. McNeil and Dr. Gustave Straubemuller. Miss Florence A. Levy read the annual reports of the various committees.

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**PARIS**

*Obtains Painting by Daumier*

"L'ÉMEUTE" (THE RIOT) By HONORÉ DAUMIER  
Courtesy of H. Figuet, Paris

Daumier's fame is now at its height and no collection is considered wholly representative of the French modern school if it does not include some example by this master. It is now difficult to find good Daumiers on the market, and consequently H. Figuet, a well-known Parisian broker, considered it a stroke of good luck which enabled him to add to his collection this important painting called "L'Émeute" (The riot). The picture is noteworthy for its size as well as for its quality, measuring 41 by 31 inches.

**BERLIN**

The fall exhibition of the Academy of Fine Arts is called a black-and-white show, but water colors and pastels are among the great number of exhibits. Twenty years ago it would have been impossible to arrange such a large and comprehensive showing of graphics and this exhibition indicates the prominence that modern artists give to the graphic medium. The increasing number of collectors in this line is due to the general rising of prices, making larger objects unavailable for the majority. It seems as if new and unexpected potentialities had been awakened in the modern artist. The entrance room was given up to the youngest group of Academy members, admitted through the broad-minded tolerance of President Max Liebermann, who emphasized in the opening speech that it is the duty of the corporation to help and foster true art, independent of style and distinction. Thus we see united in one room works by Pechstein, Karl Hofer, Schmidt, Rotluff, Kokoschka, to mention but the most prominent. Their creations stand for the imaginative and abstract in Expressionism. A typical exponent of Impressionism is Max Slevogt, in the adjoining room, who shows lithographs and water colors. Max Liebermann displays a series of works indicating the inexhaustible fund of his mastership. Corinth also is here and his nature studies have a captivating vigor and temperament. Ernst Oppler's graceful pastels of the Russian ballet dancers, Karl Casper's colored pen-and-ink drawings, which are full of charm;

water colors by Roehricht and Ullrich Huebner are all masterpieces.

A few artists equipped with a marvelous technique have adopted a sort of fantastic realism, laying bare the evil and the depravity of mankind with merciless inciseness. Eddy Smith is far the extremest of this group and his etchings are pitiless but convincing. Albert Birkle ruthlessly shows the character of his models. Otto Dix is known for the unflinchingness of his brush, which was the cause of an action brought against him by the Attorney General. Rudolf Grossman may be added to this group, while H. Steiner-Prague, in his lithographs, shows the acute sarcasm, and, in a way also the technique, of Daumier. Figure compositions of nudes in charcoal and sanguine are by L. von Hofmann, while etchings of the figure in action are by Philipp Frank. Grace emanates from the etchings by Hans Meid and admirable and full of a sly humor are the illustrations of "Don Quixote" by Klaus Richter. Sepia drawings of nudes, the female form being given with incomparable virtuosity, reminiscent of Rodin's drawings, are by the sculptor G. Kolbe. A collection of drawings by the late deceased A. Oberlaender, who had been for well-nigh half a century attached to the humorous weekly *Fliedende Blätter*, is shown. His drawings are full of irresistible, ironic humor. Wood engravings by Kaethe Kollwitz entitled "War" show sympathy for the poor and unfortunate, and a splendid technique enables her to shape the figures of her imagination in ineffaceable symbols.

Sculptures include portraits by Lederer in a bold and poignant naturalism. Johannes Schiffler shows gracie charm in his work, while Emy Roeder and Milly Steger give preference to a heavier form of expression.

—F. T.

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FRANK TENNEY JOHNSON  
GUY ROSE  
WILLIAM WENDT

**LONDON**

No more than a dozen pictures furnish forth the exhibition of portraits which Harrington Mann is holding at the Tooth Galleries, 155 New Bond St. W. Of these half the number are of children and here the artist shows himself at his happiest. Harrington Mann is not one of those painters who think that half the battle of portrait painting consists in depicting velvets and satins (though the shot taffetas in yellow and cream worn by the little Lady Pamela Smith is treated with amazing cleverness), jewels and tiaras; on the contrary, he appears to be most at ease when he is dealing either with childhood, in other than its party frock, or with the adult sitter in bohemian attire. Most refreshing is this after the plethora of portraits in which individuality is swamped by accessories. Perhaps clothes do not interest Harrington Mann so vitally as physiognomy for the captious critic might wish justice accuse him here and there of stirring the attire of his sitters. Certainly the *Taylor and Cutter*, a publication which has many a biting remark to make on the subject of clothes, as pictured each season at the Royal Academy, would never approve of the lapses of the jacket worn by Lord Birkenhead, nor the set of the suit in which Lord Dunedin is garbed. I believe that it is the artist and not the gentlemen's tailor, however, who is to blame. Still, we can forgive these details for the sake of the really excellent likeness of our actor, Gerald du Maurier, and the charm with which the badding womanhood of his daughter Daphne is indicated.

It is generally supposed in art circles here that the American buyer is disposed to open his purse wider when he gets to Paris than when in London, and in consequence a good deal of the art treasure that by degrees is finding its way out of Russia just now is being taken to France for disposal to American collectors. This Russian "boot," as it may fitly be called, is for the most part heirloom stuff and therefore requires no authentication. Though the tapestries and the furniture are eventually taken to Paris, the pictures and carpets, china and bronzes find their way from time to time to the London salesrooms. Hence the prevalence of late of "finds" at auctions. Whether or not the reputed Raphael, discovered for a small sum at a recent sale by the art dealer, Henry Willserstein, hails from Russia I cannot say. It is a replica of Raphael's "The Pearl" in the Prado, but whether it is the artist's own work has not yet been established.

The elections have been the means of discovering a fresh occupation for poster artists. Provided the artist be sufficiently steeped in the subtleties of contemporary politics, there is plenty of money to be made by him in the designing of really arresting political posters. I am told that it is no unusual thing for a clever poster of this kind to be bought up by the opposite side from that for which it has been designed, simply to prevent its getting into the latter's hands and furthering their cause. So the opportunities for the clever designer are manifold. It is not often that antique Masonic chairs, designed for the use of the lodge master and wardens, pass out of Masonic keeping, but the Victoria and Albert Museum has recently been presented with three such chairs, belonging to the late Queen Anne period, and originally made for the private lodge of the Duke of Sussex.

Those who want to see St. Paul's Cathedral in its entirety had best visit it soon. Someone has made the discovery that the Saints carved in Portland stone and stationed round the exterior are rapidly losing weight. They are in fact, owing to the onslaught of the London atmosphere, actually fading away! Indeed so parlous has become the condition of certain saints that their forms have had to be removed, for new heads to be grafted on them. Saints, I understand, wear better when fashioned in groups. They simply cannot support existence when they are obliged to face it alone. The Academician, H. Poole, is doing the work of saintly restoration.

—L. G.-S.

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**PARIS**

Negro art is the most recent discovery of the art world. It is not more than twenty years since the term (if not the thing itself) has been invented, and collectors of the last century would have been astonished and amused if they could have known that specimens of the art of the Congo and Gabon would one day take their place in great collections, side by side with Greek marbles and Egyptian basalts. The truth is that for much more than twenty years examples of the art of Africa and Oceania have been kept in museums; and the principal discovery has been in classing them as works of art, whereas they had been up to that time catalogued as "ethnographic exhibits." Even today it is not always easy to discriminate, and cases in the British Museum, for instance, show pieces of artistic interest of the first order, beside others whose value is purely ethnographic.

To tell the truth, this recent interest in Negro art has developed in a very normal manner, and is not the outcome of fashion, nor a desire for novelty, as certain stubborn classicists pretend; it is the logical outcome of a tendency which, since the discoveries of the last century, and the scientific study of archeology, has permitted us little by little to direct attention toward early art; a search for origins as well in Western as in Eastern art. It is therefore only natural that the art of primitive peoples who are the real "primitives" should in the end be recognized as pure art.

It is furthermore, in a way, officially recognized, since the Museum of Decorative Art has organized in the Pavilion Marsan (which is part of the Palace of the Louvre) an "Exposition of native art of the French Colonies," bringing together an important collection of choice examples of the art of East and West Africa, Madagascar and Oceania as well as of Cambodia and Indo-China, these latter because of the name of the exposition, "Colonial," and not because there is any relation between their productions. It is the first time that so considerable a collection has been brought together, including sculpture, arms, jewelry, household utensils, furniture and textiles; loaned by the Museum of Ethnography of the Trocadero, the Guimet Museum, and from private collections among which we may name those of Mons. Granddidier, Alphonse Kann, Barty-Haviland, Poiret, Lepage, Zeltner, Rodier, Pila, Peytel, Zarzaga, Vignier, Guillaume, Brunner and Herzel.

The general impression given by this collection is of a decorative art which is serious and in a sense profound. People who on leaving this exposition should enter some of the great shops of Paris, no matter which one, and pass in review the textiles, the jewelry, table utensils, and sculpture for interior decoration and religious art, will find that they cannot help making comparisons which are not in our favor, suggesting

that if these people are primitives, we are degenerate barbarians. In all these works, even in tiny objects, and in simple rudimentary things, there is a dignity, a grandeur and a gravity, wanting not only in our utensils of daily use, but in many of our so-called works of art. As to asserting, as some of our artists and art critics have done, that they find in this art a perfect fountain of youth, capable of renewing our own, that is another matter. Assuredly in certain cases, such as that of Gauguin, the most happy in its result, the influence of primitive art may give birth to valuable works. But in a general way, with reference to plastic art, to seek inspiration in an art so foreign to us from all points of view, would risk leading us into dangerous manerisms.

African sculpture, almost exclusively ritual, sometimes attains, as in masks from the Congo and Gabon, to a real plastic beauty, particularly in two masks carved in wood belonging to M. Zarzaga which come from East Africa, and which seem, like the famous head of a young girl in bronze from Benin, preserved in the British Museum, to show a certain predominance, a sort of African classicism. On the other hand Dahomey shows us curious metallic figures, recalling early Archipenkos. It has been attempted to discover the date of the finest examples of Negro art, and hypotheses have been advanced, but we are reduced to pure conjecture. It is probable that in many cases the specimens which we possess are less ancient than has been supposed. However, in centers where European influence has not penetrated, it is probable that relatively recent sculptors have reproduced antique types, which have remained unchanged from ancient times.

As to ornamental art, it is remarkable in richness and inventiveness. Certain vases of wood from Equatorial Africa present a curious analogy to primitive Greek ceramics, and jewels from the Ivory Coast are very pure in line and decoration, so that it is very probable that they may inspire modern decorators in search of novelty; above all this may be true of some fine examples of textile work and brocades, as certain of our designers and manufacturers of rich stuffs have already shamelessly and publicly copied motives full of charm and originality.

**VIENNA**

An exhibition in Vienna called "Viennese Paintings of One Century" has been arranged by the Society of the Museum's Friends. The canvases are all from private collections in Vienna and comprise only works by deceased artists of the XIXth century. The restriction to private collections has of course limited the survey to the more or less accidental acquisitions of amateurs, but nevertheless the exhibition gives a good idea of the development of purely Austrian art from Fueger (1751-1813) to Klimt (1862-1918). The show illustrates the struggle between Realism and Romanticism that lasted three generations until Realism at last remained victorious.

—F. T.

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## PHILADELPHIA

Sixty paintings by artists of England, France, Belgium, Holland, Sweden, Denmark, Italy and Spain are on exhibition at the Art Club until Dec. 26. Nothing like it has ever been seen in this city before. These canvases were selected from the 167 in the Carnegie Institute's show in Pittsburgh last spring.

In the exhibition of water colors at the Plastic Club the first prize of \$25 was awarded to the six colorful French and Arab groups by Clara M. Madeira. Honorable mention was given three landscapes by Florence Tricker, and second mention to a sketch of a sunny woodland brook by Mary B. Sweeny. Fred Wagner and John Dull were the jury of award. There was a large group of cut paper and water color decorations by Katherine Milhous flanked by sketches in tempera by Elinor Abbott. In a series of etchings by Ada C. Williamson two have been sold. Only two portraits are shown, "Bannie" and "Mrs. M. Thomson," drawn in crayon by Helen Reed Whitney. A charming group of water colors by Katharine L. Farrell, pastels by Anne Fry Smith and two decorative landscapes by Gertrude Schell are particularly noteworthy. Seville S. Stees shows a fine treatment in pattern of sea gulls alighting on the water near pier pilings. Indeed the decorative note is dominant in all, the work of Frances M. Lichten, Georgiana Brown Harbeson and Mary Townsend Mason included. Among other exhibitors of the ninety-two works are Laura D. S. Ladd, Mary Butler, Ethel Warwick, Mary Donovan, Mary Bonsall, Helen Mills Weisenburg, Margarite Marshall and Lillie G. Haeseler.

"Wood Scene" by Diaz, the finest of several from the Potter Palmer collection in Chicago, lighter in key than most of his work, was sold for \$13,500 by McClees Galleries to a prominent Philadelphian.

Several exhibitions have been arranged with an avowed intention to appeal to Christmas shoppers. The Print Club on Dec. 15 opens a general exhibit of fifty modern artists. The Art Alliance is publishing a new edition of art post cards. The "unique hobby" show will open at the same time.

Lillian Giffen, president of the Baltimore Water Color Club, shows water colors in the east gallery of the Art Alliance, Dec. 12 to Jan. 2. There was a private view on Dec. 12 at which Miss Giffen gave a talk on "Water Color Painting."

The Welsh Gallery is featuring eighteen water colors by Paul Gill, beginning Dec. 16, bright color notes of northern Africa and Spain. A large number of lithographs by George Bellows and etchings by Joseph Pennell are also on view.

The first meeting of the School Arts League, conducted by the pupils themselves, was held at the Art Alliance Dec. 6.

Water colors and pen-and-ink drawings by Grant Miles Simon are on view at the T-Square Club.

D. Paul Verese won two prizes in a greeting card contest held at the Art Center in New York with over 1,000 designs submitted. Etchings by Mr. Verese are now among those at the Print Club.

The University of Pennsylvania Museum has acquired a mosaic pavement and green and white marble columns of Corinthian type discovered in the Museum's recent excavations of the basilica of a Byzantine Church at Beth-Shean near the Jordan, where St. Pantrophius was the first Bishop. The findings are of the VIIth century.

The Pennsylvania Museum displays a collection of foreign posters lent by Miss Jessie R. Wilkinson until Jan. 12. "Cardinal Mercier Protecting Belgium" is one of two splendid decorations by Charles Fouqueray. Four panels by A. de Riquer, a figure by Henri Royer, and the broad Swiss views of Hans Beat Wieland demonstrated how closely the poster can be identified with art.

From Dec. 8 to 24 the Sketch Club holds a pre-Christmas sale of small pictures in its gallery. The prices range from \$5 to \$25. In Christmas week there will be an exhibit of the individual Christmas greeting cards sent out by members. The annual oil show opens Jan. 12.

The Fellowship of the Pennsylvania Academy of the Fine Arts has arranged for two traveling exhibits through its chairman, Juliet White Gross. Group 1 has over 100 works, group 2, over seventy. In the last season the Fellowship sold sixty-eight pictures from its exhibits.

The portrait of Judge John M. Patterson, life size, by Albert Rosenthal, has been presented to Common Pleas Court No. 1 by Philadelphia lawyers who used to practice before Judge Patterson in that court. Senator Pepper made the speech of presentation, Judge Shoemaker of acceptance.

—Edward Longstreth.

## TOLEDO

December exhibitions at the Museum of Art include oil paintings by Frederick Ballard Williams, the Museum's own collection of etchings, drawings and a number of original copper plates by Charles Meryon.

## BOSTON

Two Modernists are livening things up for the time being at the Boston Art Club—E. Ambrose Webster and Oliver Chaffee. No visitors to the gallery get more kick out of the snow than some members of the club. They are prepared to jump into the Charles River if this is art, they say, for those curious for new impressions, with minds alert for the next phase of the cycle of expression, the show is stimulating. Mr. Webster certainly comes nearer than most other painters to giving an adequate hint of the brilliance of sunlight. His pictures are cheering to nearly everybody but pessimists. As to keep up the conspiracy of brightness, Charles Hopkinson is showing his water colors in the print room of the Guild of Boston Artists. Nearly always Mr. Hopkinson's methods strike us, and the masses of color, laid on with an eye to an illusion of volume and tone, focus neatly when seen at a distance. Sometimes, however, the elements of his pictures refuse to unscramble, and the result is hardly meaningful. Most of these pictures have coast scenes as subjects.

The Boston Public Library has received as gift from the sculptor, Francis Derwent Wood, R.A., a marble bust of Henry James, the novelist. It was offered to the library through John S. Sargent, who commissioned the original of the work in 1914. A marble copy of the bust was purchased by the Chantry trustees, and placed in the National Gallery of Art, Minibank, London.

Paintings by L. M. Gaenggigl are being shown for a fortnight at the gallery of the Guild of Boston Artists. They are mostly portraits in this artist's most lovingly painstaking manner. His shows are always memorable, and one unforgettable canvas in the present show is the portrait of Mrs. Arthur Johnson, reclining on a chaise-longue.

At the Grace borne are being shown photographs by Ananda Coomaraswamy, curator of Indian art at the Museum of Fine Arts, and paintings by Harry Leith-Ross.

Paintings and drawings of Italian scenes by George L. Noyes and water colors of flowers by Eleanor Motley are on exhibition at the Copley Gallery.

"A Tenement Mother" by Marie Danforth Page was bought from the collection sent by the Guild of Boston Artists to Springfield. The Springfield Art League was the purchaser.

Claudton Moniton has designed and painted the wall decorations and ceiling of the new Students' Alumnae building at Wellesley College, which was dedicated on Dec. 5. The wall panels are on cloth, which may be applied above the felt used for acoustic purposes, a method followed by this artist in his decorations for the Harvard Club of Boston.

Paintings by the late Zelpha M. Plaisted, long an active worker in the Copley Society, were recently shown for sale at the Hotel Vendome.

Miss Laura Coombs Hills, who has been in Europe for nearly two years, has returned. At the Guild she is showing one of her latest miniatures, a portrait of Anne Douglas Sedgwick.

The Copley Society's new officers are: Holker Abbott, president; H. Winthrop Peirce, Thomas Allen, vice-presidents; J. Butler Studley, treasurer; Frederick W. Coburn, secretary.

An exhibition of the work of the New Mexico Painters has been opened at the Casson Galleries, the first Boston group show by W. P. Henderson, Walter Ufer, F. G. Applegate, E. L. Blumenreich, J. G. Bakos, B. J. O. Nordfeldt and Gustave Bauman. Small decorative carvings and pottery by Mr. Applegate are also shown. In other rooms of these galleries are pastels and block prints by Henderson and Bauman and etchings by modern British and American artists.

Sears Gallagher's newest drypoints and etchings are being shown at the Doll & Richards gallery.

—Ernest C. Sherburne.

## KANSAS CITY

Kenneth Adams' one-man show has just closed at the Findlay Galleries, and it won for the young artist the comment from Randall Davey that "I would rather own one of these Adams pictures than all the pictures that we have on exhibit at the Art Institute this week." Most of the pictures are scenes along the Mediterranean and in southern France. They have been taken to Topeka to be shown.

Randall Davey, now an instructor at the Kansas City Art Institute, had a one-man show at the Findlay Galleries the week of Dec. 3-10, which included twenty canvases.

Conrad Hug of the Hug Galleries has recently returned from a trip to New York, and has arranged for some foreign exhibits later in the season.—L. L.

## COLUMBUS

Works by five painters and one sculptor constitute the December exhibition at the Gallery of Fine Arts. Leon Kroll is represented by eight pictures, George Luks by two, Charles Rosen by five, Eugene Speicher by one, and George Bellows and Ernest Lawson by eight each. Erwin F. Frey has seven pieces of sculpture on display.

## LOS ANGELES

The most important local art event for December is unquestionably the first annual exhibition of the Sculptors Guild at the Southwest Museum. I call it important because sooner or later sculpture is bound to take its just place in this racing land of fair gardens and general climate. Thus far sculptors have not received overmuch encouragement, but they are coming here and the local artists are growing. Two recent arrivals, at the invitation of the Guild, exhibit with the members. They are Stefan de Vriendt, a Belgian, and Frederico George, the former showing seven pieces of high order, the latter two high-relief portraits and the head of a negro in the round.

Members of the guild who exhibit are Andrew Bjurman, Alice L. Craig, Lora Woodhead Steere, Marguerite Lew, F. Jones Chamberlain, David Edwards, Lambert Reddett, Adol Lesovay, Elizabeth Mason, Emma G. Buck, Anna May, Mary Frazer Burnell, Frank W. Wanless, Jr., L. Weinbrunner, Junia Bracken Wendt, Marguerite Masienikoff, Anna Buchanan, Anna Daggett, Anna M. Currin, Casper Gruebel and Beulah May. The exhibition lacks the work of two of the guild's most important members, A. Remmert Proctor and Edward Swartz, who are to exhibit at the Los Angeles Museum about Dec. 15.

Paintings by Jules Pages are on exhibition at the Stendahl Galleries, Ambassador Hotel. Several brilliant canvases from Spain are included, besides the more customary paintings from southern France. Pages has a sculptor's sense of solid form, fits his pictures with clean, fresh air, and thoroughly understands the pictures. He uses arbitrary notes of strong color which are particularly effective, because true in value. A very good show.

Seymour Haden's etchings fit the print room at Cannell & Chaffin's, continuing the tradition of fine exhibitions of graphic art which this etching room has set during the past year. California landscapes by Paul Lauritz are showing at the same gallery. The pictures are in a rare, high key. Lauritz is in a fair way to master the depiction of sunlight, especially fine are "The Valley" and "Golden Day, California."

The Stendahl Galleries at the Maryland Hotel, Pasadena, were formally opened with an exhibition of paintings by a strong group of artists, including William Wendt, Alson Clark, Orrin White, John Frost, Hanson Puttuff, Robert Vonnoh and Joseph Kleitsch.

The preview of recent paintings by William Wendt, reviewed in a former issue of this periodical, will be moved to the Maryland, and an "All-Master" exhibition is scheduled to open at the Ambassador on Dec. 15. Into this show Earl Stendahl will put many of the finest paintings in his extensive collection, with other works especially obtained for this occasion.

Landscapes by Giuseppe Casciaro, brilliant Italian pastelist, are on exhibition at Cannell & Chaffin's. The artist is a court painter to the Queen of Italy, and handles his medium in an unusually virile and dexterous manner. For his subjects he has chosen scenes from the Roman campagna.

John F. Carlson in a one-man show, the first in California, occupied the main gallery at Cannell & Chaffin's during November. Like a cool breeze in the desert, these pictures of ice and snow seem to Californians who are waiting for the winter rains. "The First Beam," an old house standing in the snow at sunrise, is flooded with the light of the morning.

The Kast Galleries are holding an exhibition of the works of Elmer Wachtel during December. This favorite Southern California painter invariably catches the spirit of the surrounding country which he has faithfully studied for many years.

—Arthur Millier.

## HARTFORD

Rudolph Tandler is at the Wiley Gallery with a collection of his paintings, the majority depicting the landscape at Woodstock. A flower study, "Cactus Brilliance," has good qualities, and "Quaint Childhood" and a self-portrait are among the outstanding portraits.

The Connecticut Society of the Colonial Dames is issuing a limited edition of Robert Fulton Logan's recent etching, "Old State House."

Curtis H. Moyer is showing at his gallery a feminine portrait by Ellen Emmet Rand that has received a great deal of attention.

—Carl Ringius.

## LA JOLLA, CAL.

The new officers of La Jolla Art Association are: President, Eleanor B. Parks; vice president, A. R. Valentine; secretary and treasurer, Martha Bintliff. The organization now has a membership of sixty-eight. Exhibits were held each month of the year, and the visitors numbered between 5,000 and 6,000. At least one picture was sold at each exhibit, the record being set by "The Green Door" by Colin Campbell Cooper, which brought \$1,000.

A recent display of paintings by John M. Gamble, depicting landscapes and coast scenes, was favorably received by critics.

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## SAN FRANCISCO

The revival of art interest in San Francisco is evidenced by the exhibition now on at the temporary gallery erected in the Don Lee show room on Van Ness Ave. Pronounced by many the most important showing by local artists since the Panama-Pacific exposition—certainly the best for several years past—the exhibition is drawing larger numbers each day. It is not intended to be at all comprehensive in its scope for it includes only eight painters and five etchers, but it shows these at a higher level of attainment than their exhibited work has displayed for a long period. Even those of the group who have been classed among the radicals are showing a return to sanity, a desire to place themselves once more within the comprehension of the layman.

Armin Hansen fills one room with his vigorous sea canvases, painted with that rhythm and freedom which makes them alive with motion. Hansen is never afraid to "tell a story," but it is a story which is suggested and which forces a translation from the viewer. There are few brushes which equal his in vigorous mastery. Gottardo Piazzoni displays in addition to a gallery of small paintings two large murals; one a serene landscape, the other a lyrical sweep of California hilltops in their summer brown. The small canvases include much recent work, pictures which indicate a slight breaking away from the cool palette he has used of recent years. Several pastoral scenes are particularly pleasing. Piazzoni is an individualist, and has been little swayed if any by radicalism.

Frank Van Sloun is another of San Francisco's painters who has kept to his own path. His canvases are rich in color and dignity, with a splendid feeling of permanency. His "Portrait of An Actor" is an almost life-size full-length, not a new canvas but one which adequately expresses the painter's strength. There is an "Autumn," splendidly decorative in its mellow coloring. "He Who Is," a small canvas, is almost a monochrome, yet it possesses a richness beyond that of mere color. The serene power of this symbolism places it among the best in the exhibition.

Joseph Raphael gives here his first San Francisco showing for a number of years, and one which is a marked advance over the work shown then. He has swung decidedly back into time-tried channels, only a few of the paintings displaying the Ultra-Modernism which was previously rampant. Several landscapes are delightfully lyrical. Bruce Nelson shows winter landscapes of the Middle West, which are a striking contrast to the California colorings of the bulk of the exhibition, and paintings of the California coast. Maynard Dixon sends a number of his usual desert canvases, the product of his summer in New Mexico. Rinaldo Cuneo is represented by landscapes characterized by freedom and by delightful atmospheric effects.

The etchings represent the best work of the coast etchers, and constitute a more truly representative showing than that of the painters. Roi Partridge, H. Nelson Poole, John Winkler, L. N. Scammon, John T. E. Stoll are all San Franciscans and men of standing in their art. The work of the latter two is particularly notable. Stoll's delightful "Portrait of Robert Louis Stevenson" shows his art at its best.

—Harry Noyes Pratt.

## MUSKEGON, MICH.

An exhibition of twenty paintings by Joseph Birren of Chicago are being shown at the Hackley Gallery of Art at Muskegon, Mich. This is the first exhibition by this artist to come to Muskegon.

## NASHVILLE

Haskell Coffin was awarded the Mrs. E. W. Cole prize of \$100 in the exhibition by South Carolina painters conducted by the Nashville Art Association. The picture is a portrait of Frances Starr, the artist's wife. Among the other artists represented were Margaret Law, Edward I. R. Jennings, Dean Robinson Fleming, May Paine, Cornelia

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## NEW ORLEANS

Pictures that are unusual, even sensational, in design and color are being shown at the Delgrade Museum by three artists. The exhibitors are Edith Mahler, Oscar B. Jacobson and Gwendolyn Meux. All of these painters have a tendency toward interpretive rather than representative painting and their work has caused much discussion.

Mark Antony and Lucile Antoy, his wife, are showing impressionistic pastels and decorative, carved and painted wooden panels at the Arts and Crafts Club.

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### CHICAGO

Dudley Crafts Watson, director of the Milwaukee Art Institute, painter, lecturer and teacher, has forty-four recent watercolors at the Carson Pirie Scott & Company Galleries. The subjects, landscapes and flower arrangements, were executed at Hillside Farm, on the estate of Mrs. Lydia Avery Coonley Ward, near Wyoming, N. Y. The pictures are spontaneously executed impressions of gardens, flowers and the New York landscape with its lakes and hills. Series A lists sixteen paintings under the title "The Earth and the Fruits Thereof"; Series B, six paintings of flowers, "The Passions of Light"; Series C, "The Placid World" (landscapes); Series D, "The Sky"; Series E, "In the Dunes," and Series F, "Water." "The Glory of Summer," a radiant landscape which won the Fawsett prize in the Wisconsin Painters and Sculptors' show, is shown. Mr. Watson desires to create impressionistic pictures of spiritual rather than of realistic values.

Hovsep Pushman's forty paintings of types of humanity from the Near East compose a handsome exhibition in the Carson Pirie Scott & Company Galleries. "The Priestess of Samarkand," "The Daughter of the Sheykh," "The God of Happiness," "Saraband," and "The Confession of a Dying Rose" with other compositions painted in rich color proclaim the artist poet and dreamer as well as painter. Chicago admirers of Mr. Pushman enjoy his portraits as well as his more imaginative figure compositions.

Mrs. W. G. Hibbard has presented 136 color-block prints by Gustave Baumann as a memorial to her husband. Mr. Baumann passed his young days at the Chicago Art Institute.

Quaint Quarters is the name given to a midwinter Art Gallery opened under the auspices of the Women's Association of Commerce, No. Jury group, and the Society of Independent Artists, Rudolph Weisenborn president. Mrs. Minnie Harms Neebe, painter, is in charge of the paintings and sculpture and Ione Libby Wheeler, of the handicrafts. The galleries are at 226 N. Wabash Ave.

The Arts Club will open its new quarters in the Wrigley Building Annex, north of the Boulevard bridge, at New Year's or a little later.

—Lena May McCauley.

### BALTIMORE

A number of well-known members of the National Association of Women Painters and Sculptors are represented in a display at the Maryland Institute. "Lady With the White Gloves," by Cecil C. Davis, "Madame De Pau" by Bertha Noyes, a decorative study by Clara Davidson, "Flowers and Fruit"; a striking nude, "Copper and Gold" by Helen W. Phelps, and works by Laura D. S. Todd, Nellie A. Knopf, Gertrude Fiske, Constance Cochrane, Emily N. Hatch, Lucile Howard and Jane Peterson are among the exhibits. The exhibition will remain open until Jan. 3.

The Handicraft Club list of prizes in the annual exhibition at the Baltimore Museum include: Prize in ecclesiastical art, to the Cathedral Studio of Chevy Chase, D. C., for figures in embroidery and raised gold work, with special mention to Sister Olive Frances of the Convent of St. John Baptist, Rahway, N. J., for illumination on vellum; Fanny Dudley, of New York, prize for bookbinding —L. C. E.

### HONOLULU

Aquatints and etchings by Huc M. Luquien are on view at the Crossroads Studios. Fish of the varied types indigenous to Hawaiian waters are the subjects for many beautiful works. Landscapes are also depicted. Mr. Luquien, who teaches the art of etching at the Hawaiian Academy of Design, originally studied painting but he has come to prefer etching because he believes that the material at hand in this locale adapts itself most readily to that medium, which he also uses in portraiture.

### SALT LAKE CITY

Word has been received here that Dewey Van Cott, who is completing a post graduate course at the Yale School of Fine Arts, is the winner of a competition in mural painting conducted by the Beaux Arts Institute of Design in New York. He will return to Utah next year to take up his work as an art teacher.

Another prominent jewelry concern—The Daynes Jewelry Company, on Main St., has begun to sell works of art. McConahay's store already resembles an art shop as much as a jewelry establishment. Mr. McConahay says he has proved that art and jewelry go well together.

The Ogden Art Society announces an exhibition of the paintings by Le Conte Stewart at the home of Dr. and Mrs. J. R. Morrell.

The Standard-Examiner of Ogden is giving the Ogden Art Society adequate space for a weekly department on Utah artists. This week's story deals with Mahonri M. Young, sculptor, who is a grandson of Brigham Young.

The paintings of Lee Greene Richards are attracting attention at the Chamber of Commerce. Many are of Utah scenery, but about twenty-five pictures were done in Belgium, Germany and France during the three years the artist lived there.

Miss L. L. Willard has her picture, "A November Day In Lincoln Park," on exhibition in the north window of Z. C. M. I. store.

A display of paintings by A. F. Everett, consisting of landscapes and marine subjects done in Utah and California, is being shown at the art gallery of the University of Utah.

—Fred L. W. Bennett.

### MILWAUKEE

Knute Heldner, the miner-artist, has shown his landscapes of the Minnesota hills at the Art Center. Heldner is almost entirely self-taught. He is represented in the present show of American paintings and sculpture at the Chicago Art Institute. Dudley Crafts Watson says of him: "He has a prodigious passion for painting, a splendid color sense, and an unabashed vigor.

Crudities there are, of course, but he is absolutely individual, and untrammeled."

The critic of the Milwaukee Journal says this: "The variety of things that this painter from the mines undertakes is amazing. He takes a whirl with the moderns in massings of color; does tapestry-like things in a broken stroke that gives a velvet vibrancy to his work; gives you the dark waters of Lake Superior in restless mystery, and sets bare birches singing on a russet hillside. Then he turns around and paints a Norsk peasant girl, red shawl over fair head, eyes holding patient faith."

### NEWARK, N. J.

Newark's war memorial, "The Planting of the Standard of Democracy," executed in bronze by Charles H. Niehaus, was dedicated last Sunday afternoon at Lincoln Park in the presence of 30,000 people. The ceremony was preceded by a parade of World War veterans, War and Gold Star Mothers, American Legion posts, and other units. The speakers included former Secretary of State Bainbridge Colby and General James Henry McRae, who commanded the Seventy-eighth (New Jersey) division. The statue is on a granite pedestal twenty feet high. The sculpture consists of a group of four male figures of heroic size, three of them planting the flagpole while the fourth stands on guard, holding a draped flag to his breast. The cost was \$75,000.

### DECATUR, ILL.

Paintings of the Ozarks by Carl R. Kraft was shown at the Art Institute during the convention of the National Council of Women. Henry S. Hubbell, who is here painting portraits, commenting on the exhibit, said that the paintings show "artistry, sensitiveness to color, appreciation of values, a feeling for mass and linear composition, vigor and, above all, sincerity."

# C. W. KRAUSHAAR ART GALLERIES

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## PAINTINGS ETCHINGS and BRONZES by Modern Masters of American and European Art

### CLEVELAND

At Winter's Gallery a fine showing of Lee-Hankeys etchings is in progress, the collection coming from the Schwartz Gallery, New York. Many of the pictures have the mother and child theme, excellently carried out in the simplest peasant types. There are several landscapes, characteristically clear and bold.

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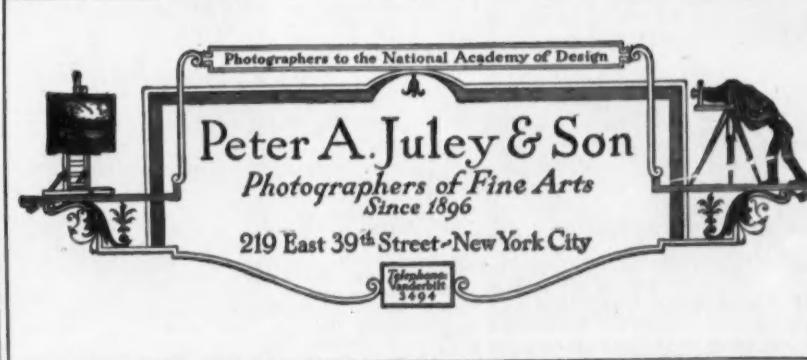
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## PHILADELPHIA

Sixty paintings by artists of England, France, Belgium, Holland, Sweden, Denmark, Italy and Spain are on exhibition at the Art Club until Dec. 26. Nothing like it has ever been seen in this city before. These canvases were selected from the 167 in the Carnegie Institute's show in Pittsburgh last spring.

In the exhibition of water colors at the Plastic Club the first prize of \$25 was awarded to the six colorful French and Arab groups by Clara M. Madeira. Honorable mention was given three landscapes by Florence Tricker, and second mention to a sketch of sunny woodland brook by Mary B. Sweeny. Fred Wagner and John Dull were the jury of award. There was a large group of cut paper and water color decorations by Katherine Milhouse flanked by sketches in tempera by Elinor Abbott. In a series of etchings by Ada C. Williamson two have been sold. Only two portraits are shown, "Bannie" and "Mrs. M. Thomson," drawn in crayon by Helen Reed Whitney. A charming group of water colors by Katharine L. Farrell, pastels by Anne Fry Smith and two decorative landscapes by Gertrude Schell are particularly noteworthy. Seville S. Stees shows a fine treatment in pattern of sea gulls alighting on the water near pier pilings. Indeed the decorative note is dominant in all, the work of Frances M. Lichten, Georgiana Brown Harbeson and Mary Townsend Mason included. Among other exhibitors of the ninety-two works are Laura D. S. Ladd, Mary Butler, Ethel Warwick, Mary Donovan, Mary Bonsall, Helen Mills Weisenburg, Margaret Marshall and Lillie G. Haeseler.

"Wood Scene" by Diaz, the finest of several from the Potter Palmer collection in Chicago, lighter in key than most of his work, was sold for \$13,500 by McClees Galleries to a prominent Philadelphian.

Several exhibitions have been arranged with an avowed intention to appeal to Christmas shoppers. The Print Club on Dec. 15 opens a general exhibit of fifty modern artists. The Art Alliance is publishing a new edition of art post cards. The "unique hobby" show will open at the same time.

Lilian Giffen, president of the Baltimore Water Color Club, shows water colors in the east gallery of the Art Alliance, Dec. 12 to Jan. 2. There was a private view on Dec. 12 at which Miss Giffen gave a talk on "Water Color Painting."

The Welsh Gallery is featuring eighteen water colors by Paul Gill, beginning Dec. 16, bright color notes of northern Africa and Spain. A large number of lithographs by George Bellows and etchings by Joseph Pennell are also on view.

The first meeting of the School Arts League, conducted by the pupils themselves, was held at the Art Alliance Dec. 6.

Water colors and pen-and-ink drawings by Grant Miles Simon are on view at the T-Square Club.

D. Paul Verese won two prizes in a greeting card contest held at the Art Center in New York with over 1,000 designs submitted. Etchings by Mr. Verese are now among those at the Print Club.

The University of Pennsylvania Museum has acquired a mosaic pavement and green and white marble columns of Corinthian type discovered in the Museum's recent excavations of the basilica of a Byzantine Church at Beth-Shean near the Jordan, where St. Pantrophius was the first Bishop. The findings are of the VIII century.

The Pennsylvania Museum displays a collection of foreign posters lent by Miss Jessie R. Wilkinson until Jan. 12. "Cardinal Mercier Protecting Belgium" is one of two splendid decorations by Charles Fouqueray. Four panels by A. de Riquer, a figure by Henri Royer, and the broad Swiss views of Hans Beat Wieland demonstrated how closely the poster can be identified with art.

From Dec. 8 to 24 the Sketch Club holds a pre-Christmas sale of small pictures in its gallery. The prices range from \$5 to \$25. In Christmas week there will be an exhibit of the individual Christmas greeting cards sent out by members. The annual oil show opens Jan. 12.

The Fellowship of the Pennsylvania Academy of the Fine Arts has arranged for two traveling exhibits through its chairman, Juliet White Gross. Group 1 has over 100 works, group 2, over seventy. In the last season the Fellowship sold sixty-eight pictures from its exhibits.

The portrait of Judge John M. Patterson, life size, by Albert Rosenthal, has been presented to Common Pleas Court No. 1 by Philadelphia lawyers who used to practice before Judge Patterson in that court. Senator Pepper made the speech of presentation, Judge Shoemaker of acceptance.

—Edward Longstreth.

## TOLEDO

December exhibitions at the Museum of Art include oil paintings by Frederick Ballard Williams, the Museum's own collection of etchings, drawings and a number of original copper plates by Charles Meryon.

## BOSTON

Two Modernists are livening things up for the time being at the Boston Art Club—E. Ambrose Webster and Oliver Chattee. No visitors to the gallery get more kick out of the show than some members of the club. They are prepared to jump into the Charles River if this is art, they say, for those curious for new impressions, with minds alert for the next phase of the cycle of expression, the show is stimulating. Mr. Webster certainly comes nearer than most other painters to giving an adequate hint of the brilliance of sunlight. His pictures are cheering to nearly everybody but pessimists. As it is to keep up the conspiracy of brightness, Charles Hopkinson is showing his water colors in the print room of the Guild of Boston Artists. Nearly always Mr. Hopkinson's methods strike us, and the masses of color, laid on with an eye to an illusion of volume and tone, focus neatly when seen at a distance. Sometimes, however, the elements of his pictures refuse to unscramble, and the result is hardly meaningful. Most of these pictures have coast scenes as subjects.

The Boston Public Library has received as gift from the sculptor, Francis Derwent Wood, R.A., a marble bust of Henry James, the novelist. It was offered to the library through John Sargent, who commissioned the original of the work in 1914. A marble copy of the bust was purchased by the Chantrey trustees, and placed in the National Gallery of Art, Milbank, London.

Paintings by J. M. Gaugengigl are being shown for a fortnight at the gallery of the Guild of Boston Artists. They are mostly portraits in this artist's most lovingly painstaking manner. His shows are always memorable, and one unforgettable canvas in the present show is the portrait of Mrs. Arthur Johnson, reclining on a chaise-longue.

At the Grace Room are being shown photographs by Ananda Coomaraswamy, curator of Indian art at the Museum of Fine Arts, and paintings by Harry Leith-Ross.

Paintings and drawings of Italian scenes by George L. Noyes and water colors of flowers by Eleanor Motley are on exhibition at the Copley Gallery.

"A Tenement Mother" by Marie Danforth Page was bought from the collection sent by the Guild of Boston Artists to Springfield. The Springfield Art League was the purchaser.

Caxton Mouton has designed and painted the wall decorations and ceiling of the new Students' Alumnae building at Wellesley College, which was dedicated on Dec. 5. The wall panels are on cloth, which may be applied above the felt used for acoustic purposes, a method followed by this artist in his decorations for the Harvard Club of Boston.

Paintings by the late Zelpha M. Plaisted, long an active worker in the Copley Society, were recently shown for sale at the Hotel Vendome.

Miss Laura Coombs Hills, who has been in Europe for nearly two years, has returned. At the Guild she is showing one of her latest miniatures, a portrait of Anne Douglas Sedgwick.

The Copley Society's new officers are: Holker Abbott, president; H. Winthrop Peirce, Thomas Allen, vice-presidents; J. Butler Studley, treasurer; Frederick W. Coburn, secretary.

An exhibition of the work of the New Mexico Painters has been opened at the Casson Galleries, the first Boston group show by W. P. Henderson, Walter Ufer, F. G. Applegate, E. L. Blumenschein, J. G. Bakos, B. J. O. Nordfeldt and Gustave Bauman. Small decorative carvings and pottery by Mr. Applegate are also shown. In other rooms of these galleries are pastels and block prints by Henderson and Bauman and etchings by modern British and American artists.

Sears Gallagher's newest drypoints and etchings are being shown at the Doll & Richards gallery.—Ernest C. Sherburne.

## KANSAS CITY

Kenneth Adams' one-man show has just closed at the Findlay Galleries, and it won for the young artist the comment from Randall Davey that "I would rather own one of these Adams pictures than all the pictures that we have on exhibit at the Art Institute this week." Most of the pictures are scenes along the Mediterranean and in southern France. They have been taken to Topeka to be shown.

Randall Davey, now an instructor at the Kansas City Art Institute, had a one-man show at the Findlay Galleries the week of Dec. 3-10, which included twenty canvases.

Conrad Hug of the Hug Galleries has recently returned from a trip to New York, and has arranged for some foreign exhibits later in the season.—L. L.

## COLUMBUS

Works by five painters and one sculptor constitute the December exhibition at the Gallery of Fine Arts. Leon Kroll is represented by eight pictures, George Luks by two, Charles Rosen by five, Eugene Speicher by one, and George Bellows and Ernest Lawson by eight each. Erwin F. Frey has seven pieces of sculpture on display.

## LOS ANGELES

The most important local art event for December is unquestionably the first annual exhibition of the Sculptors Guild at the Southwest Museum. I call it important because sooner or later sculpture is bound to take its just place in this racing land of fair gardens and general climate. Thus far sculptors have not received overmuch encouragement, but they are coming here and the local artists are growing. Two recent arrivals, at the invitation of the Guild, exhibit with the members. They are Stefan de Vriendt, a Belgian, and Frederico Giorgi, the former showing seven pieces of high order, the latter two high-toned portraits and the head of a negro in the round.

Members of the guild who exhibit are Andrew Bjurman, Alice L. Craig, Lora Woodhead Steere, Marguerite Lew, R. Louis Chamberlain, David Lusk, Lambert Redetti, Adolf Lesovsy, Elizabeth Mason, Emma G. Buck, Anna Keny, Mary Frazer Burnell, Frank W. Wohlney, H. L. Weinbrunner, Julia Bracken Wendt, Marguerite Masenoff, Anna Buchanan, Maud Daggett, Frieda M. Onsrud, Casper Graeber and Beulah May. The exhibition lacks the work of two of the guild's most important members, A. F. Munisteri Proctor and Harold Swartz, who are to exhibit at the Los Angeles Museum about Dec. 15. Paintings by Jules Pages are on exhibition at the Stendahl Galleries, Ambassador Hotel. Several brilliant canvases from Spain are included, besides the more customary paintings from northern France. Pages has a sculptor's sense of solid form, his his pictures will clean, fresh air, and thoroughly understands the picturesque. He uses arbitrary notes of strong color which are particularly effective, because true in value. A very good show.

Seymour Sladen's etchings fill the print room at Cannell & Chaffin's, continuing the tradition of fine exhibitions of graphic art which this etching room has set during the past year. California landscapes by Paul Lauritz are showing at the same gallery. The pictures are in a rare, high key. Lauritz is in a fair way to master the depiction of sunlight, especially fine are "The Valley" and "Golden Day, California."

The Stendahl Galleries at the Maryland Hotel, Pasadena, were formally opened with an exhibition of paintings by a strong group of artists, including William Wendt, Alson Clark, Orrin White, John Frost, Hanson Puttuff, Robert Vonnoh and Joseph Kleitsch.

The preview of recent paintings by William Wendt, reviewed in a former issue of this periodical, will be moved to the Maryland, and an "All-Master" exhibition is scheduled to open at the Ambassador on Dec. 15. Into this show Earl Stendahl will put many of the finest paintings in his extensive collection, with other works especially obtained for this occasion.

Landscapes by Giuseppe Casciaro, brilliant Italian pastelist, are on exhibition at Cannell & Chaffin's. The artist is a court painter to the Queen of Italy, and handles his medium in an unusually virile and dexterous manner. For his subjects he has chosen scenes from the Roman Campagna.

John F. Carlson in a one-man show, the first in California, occupied the main gallery at Cannell & Chaffin's during November. Like a cool breeze in the desert, these pictures of ice and snow seem to Californians who are waiting for the winter rains. "The First Beam," an old house standing in the snow at sunrise, is flooded with the light of the morning.

The Kanst Galleries are holding an exhibition of the works of Elmer Wachtel during December. This favorite Southern California painter invariably catches the spirit of the surrounding country which he has faithfully studied for many years.

## HARTFORD

Rudolph Tandler is at the Wiley Gallery with a collection of his paintings, the majority depicting the landscape at Woodstock. A flower study, "Cactus Brilliance," has good qualities, and "Quaint Childhood" and a self-portrait are among the outstanding portraits.

The Connecticut Society of the Colonial Dames is issuing a limited edition of Robert Fulton Logan's recent etching, "Old State House."

Curtis H. Moyer is showing at his gallery a feminine portrait by Ellen Emmet Rand that has received a great deal of attention.

—Carl Ringius.

## LA JOLLA, CAL.

The new officers of La Jolla Art Association are: President, Eleanor B. Parks; vice president, A. R. Valentine; secretary and treasurer, Martha Bintliff. The organization now has a membership of sixty-eight. Exhibits were held each month of the year, and the visitors numbered between 5,000 and 6,000. At least one picture was sold at each exhibit, the record being set by "The Green Door," by Colin Campbell Cooper, which brought \$1,000.

A recent display of paintings by John M. Gamble, depicting landscapes and coast scenes, was favorably received by critics.

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## SAN FRANCISCO

The revival of art interest in San Francisco is evidenced by the exhibition now on at the temporary gallery erected in the Don Lee show room on Van Ness Ave. Pronounced by many the most important showing by local artists since the Panama-Pacific exposition—certainly the best for several years past—the exhibition is drawing larger numbers each day. It is not intended to be at all comprehensive in its scope for it includes only eight painters and five etchers, but it shows these at a higher level of attainment than their exhibited work has displayed for a long period. Even those of the group who have been classed among the radicals are showing a return to sanity, a desire to place themselves once more within the comprehension of the layman.

Armin Hansen fills one room with his vigorous sea canvases, painted with that rhythm and freedom which makes them alive with motion. Hansen is never afraid to "tell a story," but it is a story which is suggested and which forces a translation from the viewer. There are few brushes which equal his in vigorous mastery. Gottardo Piazzoni displays in addition to a gallery of small paintings two large murals; one a serene seascape, the other a lyrical sweep of California hilltops in their summer brown. The small canvases include much recent work, pictures which indicate a slight breaking away from the cool palette he has used of recent years. Several pastoral scenes are particularly pleasing. Piazzoni is an individualist, and has been little swayed if any by radicalism.

Frank Van Sloun is another of San Francisco's painters who has kept to his own path. His canvases are rich in color and dignity, with a splendid feeling of permanency. His "Portrait of An Actor" is an almost life-size full-length, not a new canvas but one which adequately expresses the painter's strength. There is an "Autumn," splendidly decorative in its mellow coloring. "He Who Is," a small canvas, is almost a monochrome, yet it possesses a richness beyond that of mere color. The serene power of this symbolism places it among the best in the exhibition.

Joseph Raphael gives here his first San Francisco showing for a number of years, and one which is a marked advance over the work shown then. He has swung decidedly back into time-tried channels, only a few of the paintings displaying the Ultra-Modernism which was previously rampant. Several landscapes are delightfully lyrical. Bruce Nelson shows winter landscapes of the Middle West, which are a striking contrast to the California colorings of the bulk of the exhibition, and paintings of the California coast. Maynard Dixon sends a number of his usual desert canvases, the product of his summer in New Mexico. Rinaldo Cuneo is represented by landscapes characterized by freedom and by delightful atmospheric effects.

The etchings represent the best work of the coast etchers, and constitute a more truly representative showing than that of the painters. Roi Partridge, H. Nelson Poole, John Winkler, L. N. Scammon, John T. E. Stoll are all San Franciscans and men of standing in their art. The work of the latter two is particularly notable. Stoll's delightful "Portrait of Robert Louis Stevenson" shows his art at its best.

—Harry Noyes Pratt.

## MUSKEGON, MICH.

An exhibition of twenty paintings by Joseph Birren of Chicago are being shown at the Hackley Gallery of Art at Muskegon, Mich. This is the first exhibition by this artist to come to Muskegon.

## NASHVILLE

Haskell Coffin was awarded the Mrs. E. W. Cole prize of \$100 in the exhibition by South Carolina painters conducted by the Nashville Art Association. The picture is a portrait of Frances Starr, the artist's wife. Among the other artists represented were Margaret Law, Edward I. R. Jennings, Dean Robinson Fleming, May Paine, Cornelia

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## NEW ORLEANS

Pictures that are unusual, even sensational, in design and color are being shown at the Delgrade Museum by three artists. The exhibitors are Edith Mahler, Oscar B. Jacobson and Gwendolyn Meux. All of these painters have a tendency toward interpretive rather than representative painting and their work has caused much discussion.

Mark Antony and Lucile Antoy, his wife, are showing impressionistic pastels and decorative, carved and painted wooden panels at the Arts and Crafts Club.

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### CHICAGO

Dudley Crafts Watson, director of the Milwaukee Art Institute, painter, lecturer and teacher, has forty-four recent watercolors at the Carson Pirie Scott & Company Galleries. The subjects, landscapes and flower arrangements, were executed at Hillside Farm, on the estate of Mrs. Lydia Avery Conley Ward, near Wyoming, N. Y. The pictures are spontaneously executed impressions of gardens, flowers and the New York landscape with its lakes and hills. Series A lists sixteen paintings under the title "The Earth and the Fruits Thereof"; Series B, six paintings of flowers, "The Passions of Light"; Series C, "The Placid World" (landscapes); Series D, "The Sky"; Series E, "In the Dunes," and Series F, "Water." "The Glory of Summer," a radiant landscape which won the Fawsett prize in the Wisconsin Painters and Sculptors' show, is shown. Mr. Watson desires to create impressionistic pictures of spiritual rather than of realistic values.

Hovsep Pushman's forty paintings of types of humanity from the Near East compose a handsome exhibition in the Carson Pirie Scott & Company Galleries. "The Priestess of Samarkand," "The Daughter of the Sheykh," "The God of Happiness," "Saraband," and "The Confession of a Dying Rose" with other compositions painted in rich color proclaim the artist poet and dreamer as well as painter. Chicago admirers of Mr. Pushman enjoy his portraits as well as his more imaginative figure compositions.

Mrs. W. G. Hibbard has presented 136 color-block prints by Gustave Baumann as a memorial to her husband. Mr. Baumann passed his young days at the Chicago Art Institute.

Quaint Quarters is the name given to a midwinter Art Gallery opened under the auspices of the Women's Association of Commerce. No Jury group, and the Society of Independent Artists, Rudolph Weisenborn president. Mrs. Minnie Harms Neebe, painter, is in charge of the paintings and sculpture and Ione Libby Wheeler, of the handicrafts. The galleries are at 226 N. Wabash Ave.

The Arts Club will open its new quarters in the Wrigley Building Annex, north of the Boulevard bridge, at New Year's or a little later.

—Lena May McCauley.

### BALTIMORE

A number of well-known members of the National Association of Women Painters and Sculptors are represented in a display at the Maryland Institute. "Lady With the White Gloves," by Cecil C. Davis, "Madame De Pau" by Bertha Noyes, a decorative study by Clara Davidson, "Flowers and Fruit"; a striking nude, "Copper and Gold" by Helen W. Phelps, and works by Laura D. S. Todd, Nellie A. Knopf, Gertrude Fiske, Constance Cochrane, Emily N. Hatch, Lucile Howard and Jane Peterson are among the exhibits. The exhibition will remain open until Jan. 3.

The Handicraft Club list of prizes in the annual exhibition at the Baltimore Museum include: Prize in ecclesiastical art, to the Cathedral Studio of Chevy Chase, D. C., for figures in embroidery and raised gold work, with special mention to Sister Olive Frances of the Convent of St. John Baptist, Rahway, N. J., for illumination on vellum; Fanny Dudley, of New York, prize for bookbinding.

—L. C. E.

### HONOLULU

Aquatints and etchings by Huc M. Luquien are on view at the Crossroads Studios. Fish of the varied types indigenous to Hawaiian waters are the subjects for many beautiful works. Landscapes are also depicted. Mr. Luquien, who teaches the art of etching at the Hawaiian Academy of Design, originally studied painting but he has come to prefer etching because he believes that the material at hand in this locale adapts itself most readily to that medium, which he also uses in portraiture.

### DECATUR, ILL.

Paintings of the Ozarks by Carl R. Kraft was shown at the Art Institute during the convention of the National Council of Women. Henry S. Hubbell, who is here painting portraits, commenting on the exhibit, said that the paintings show "artistry, sensitiveness to color, appreciation of values, a feeling for mass and linear composition, vigor and, above all, sincerity."

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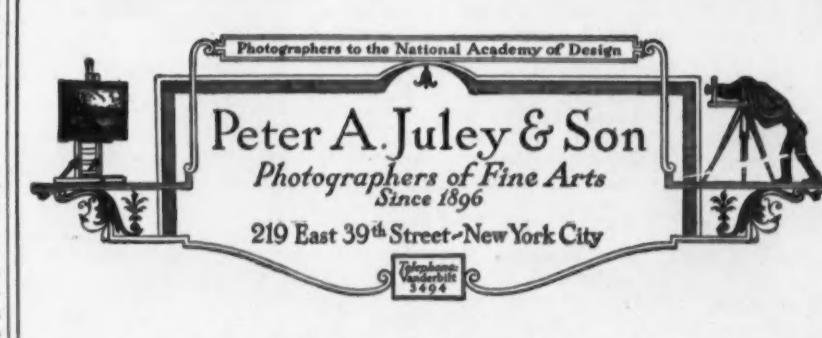
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## ST. LOUIS

Leopold Seyffert, Alice Schille and Albin Polasek, the invited jury who awarded the prizes in the annual competitive exhibition at the St. Louis Artist's Guild, were guests of honor at the Guild dinner when the winning artists were announced. The Guild prize of \$300 for the best work of art went to Tom P. Barnett for "The Close of Day," the Chamber of Commerce purchase prize of \$350 for the best painting of a scene in St. Louis or vicinity, to Mrs. Kathryn E. Cherry, for "Railroad Yards from Grand Avenue Bridge"; the Halsey C. Ives prize of \$100 for landscape, offered by W. K. Bixby, to John J. Eppeckroft for "The Squatter's Paradise"; the Noonan & Kocian prize of \$50 for landscape, to William Bauer for "The Brook in Winter"; the Carl Wimar prize of \$100 for figure painting to C. K. Gleason for "The Big Ladle at Scullin's"; the second prize for figure painting to Robert A. Kissack for "The Molders"; the \$50 prize for sculpture, offered by W. K. Bixby, to Victor Holm for "The Woodward Memorial Tablet"; honorable mention in sculpture, for his "Maiden and Faun," to Henry Warnecke; the \$100 for merit offered by Mr. and Mrs. Charles Wiggins, to Mildred Bailey Carpenter for a group of seven water colors; the Edward Mallinckrodt prize of \$50 for water color, to C. F. Quest for "Macbeth"; the Mallinckrodt prize of \$50 for portraits, to William V. Schevill for the portrait of his son, called "The Striped Bathrobe"; the Thomas W. Fry prize of \$50 for black-and-white to George Maguolo for "Ponte Vecchio"; the prize of \$50 offered by Tom P. Barnett for the best landscape painted in St. Louis in 1923 by an artist who has never won a prize at the Guild, to Philip A. Gronemeyer, for "Across the Valley."

The need for art education in the state of Missouri was stressed at the annual meeting of the Missouri State Teachers' Association. The fine arts department outlined several tentative courses of study and committees were appointed to organize traveling exhibits of paintings and art objects for schools throughout the state.

Caroline Risque has just finished a fountain figure for a St. Louis garden. She has recently returned from New York with several commissions for small bronzes.

Sheila Burlingame has recently completed a set of wood cuts of St. Louis subjects which will be used as illustrations for a book about to be published. The prints will be shown at the Public Library in December. Mrs. Burlingame has sold all of her finely decorative flower paintings recently painted.

Kathryn E. Cherry is showing a collection of her paintings in the rooms of the Town Club. Their fresh brilliancy is excellently displayed against the neutral toned walls.

The Shortridge Galleries have on view an exhibition of sixty small paintings by Innes, Blakelock, Wyant, Twachtman, Martin, Ranger, Enneking, Paul Dougherty, Charles H. Woodbury, Charles H. Davis, Frederick O. Sylvester, Frederick L. Stoddard, Paul Cornoyer—the last three former St. Louisans—Walter Ufer, Irving Couse and Victor Higgins (of the Taos Group) and a number of other American painters not so well known.

Cornelia Maury has ventured into the field of artistic post card designing with a colored crayon drawing of the historic Maury home in Carondelet.

Arthur Siebert has completed a portrait bust of Henry W. Kiel, Mayor of St. Louis, which will soon be placed on view at the City Art Museum.

—Mary Powell.

## CINCINNATI

The annual show of the Woman's Art Club contains many small pictures but most of the works are marked by individuality. Dixie Selden's Venetian paintings sparkle with the luminous tones of that romantic city. A flower study and a decorative portrait by Frances W. Faig and Alice Muth's "Mediaeval Gypsy" are notably good. Elizabeth Heil Alke's "Autumn" and "Snow" are well handled, and Clara M. Volkert's "Girl in Yellow" is colorful and cleverly designed. "Flowers of Long Ago," painted in 1856 by Mary Spencer is among the exhibits.

The water colors are marked by freshness and spontaneity. Painters in this group are Annie G. Sykes, Emma Menendhall, Ida Holloway, Agnes Prizer, Jean Collow, Caroline Lord and Helen Howell. There are three pieces of sculpture—"Margaret," by Mary L. Alexander, a charming head of a little girl; "Portrait of Dot," by Clotilda Zanetta, a well-modeled head, and a figure study by Louise Abel.

Sixty canvases by J. H. Sharp are on view at Traxel's Galleries until Dec. 15. Mr. and Mrs. Sharp recently returned from a trip through Africa and Spain, where he painted all summer, often under trying weather conditions.

## DULUTH

Thirty-two paintings by Charles St. Pierre are now on exhibition at the J. H. Edwards Art Gallery. The display, which consists of landscapes and decorations, brilliant in color and rich in key, will continue until Dec. 29.

THANNHAUSER  
GALLERIES

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## PROVIDENCE

The cities that have made presentations for the National Portrait Gallery are Chicago, Cincinnati, New York and San Francisco. Chicago has presented the three portraits of John C. Johansen; Cincinnati, the three by Douglas Volk; New York, three by Edmund C. Tarbell and the "Signing of the Peace Treaty, 1919," by John C. Johansen; San Francisco, three portraits by Cecilia Beaux.

The division of graphic arts of the Smithsonian Institution has lately received a gift of twenty-eight etchings and lithographs from George O. ("Pop") Hart.

At the Arts Club dinner last week, when Mr. and Mrs. George Hewitt Myers were hosts, a talk on oriental textiles was given by Professor A. Upam Pope, director of the San Francisco Museum. Rare rugs and carpets from the collection of Mr. Myers were shown.

Walter Little, whose etched portraits of members of the Disarmament Council still hang in the prints division of the Library of Congress, has recently held a special exhibition in Paris in the Galerie Devambez. He will show his work again in London, where he has been very successful with many commissions, before his return to the United States.

Bowyer Pain, English water-color painter and illustrator, opened his studio in the Eckington last Sunday to show his collection of pictures, many of them painted in the Berkshires. There were twenty large pictures and a number of sketches. Mr. Pain is a successful engraver as well as illustrator.

—Helen Wright.

A more than usually active art season has received an added impetus this week with the opening of the exhibition of H. Anthony Dyer's paintings in water color at the Tilden Thurber gallery as well as by the nineteenth annual exhibition of little pictures at the Providence Art Club.

The paintings by Mr. Dyer are the result of his past season's work in Italy, France, Switzerland and other European countries. In the mountain and lake region of the countries visited, Mr. Dyer found congenial subjects for his brush and in the present exhibition these pictures are the special feature rather than the cottages and landscapes of Brittany and Normandy. "Guardian of the Valley, Stockstrom" is one of the most important examples shown. In this panel composition there is a masterly treatment throughout. The snow-capped mountain peaks, the descent into the mysterious depths of the valley and the deep-toned, solidly constructed foreground are all shown in a symphony in violet, green and blue. "Noonday Calm, Bay of Naples" with a view of Vesuvius in the distance is notable for its delicately airy color scheme as well as for the subject, itself picturesques. One or two of Mr. Dyer's New England snow scenes are also included. Several important sales are reported.

At the Art Club, expressions of approval are heard on every side for the work of the exhibition committee in selecting and hanging the 296 little pictures which fill the gallery and the Bridge room. —W. Alden Brown.

## NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Paintings by A. O. Levy and portraits by A. G. Learned, Dec. 17-29.

American Museum of Natural History, 77th St. and Central Park West—Pictures painted on the Galapagos Islands by Isabel Cooper and Harry Hoffman, to Dec. 14.

Anderson Galleries, Park Ave. and 59th St.—Water colors by Eduard Buke Ulreich and murals by Clara Fargo Thomas, to Dec. 15; silver by Georg Jensen, to Dec. 22; Egyptian jewelry collected by Azeem Khayat; interiors by Karl Freund and Gerald Kelly.

Arden Gallery, 599 Fifth Ave.—Sketches, pictures and book plates for children; an exhibition of paintings, pastels and drawings, to Dec. 25.

Arlington Galleries, 274 Madison Ave.—Paintings and etchings by Clifford Adams, to Dec. 22.

Art Center, 65-67 East 56th St.—Craftwork by the Art Alliance, to Dec. 22; paintings by George A. Traver, to Dec. 22; Viennese children's art exhibition, beginning Dec. 22.

Babcock Galleries, 19 East 49th St.—Exhibition of cabinet paintings, to Dec. 31; paintings by James Scott, to Dec. 31.

George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Monday.

Bonaventure Galleries, 536 Madison Ave.—Exhibition of rare Americana; naval and historical views, to Dec. 15.

Brooklyn Museum, Eastern Parkway—Water colors by American and foreign artists, drawings by Aubrey Beardsley and other English artists, and sculpture by Augustus Saint-Gaudens, to Dec. 20; eighth annual exhibition of the Brooklyn Society of Etchers, to Jan. 15.

Brunner Galleries, 43 East 57th St.—Paintings and drawings by Max Jacob.

Cargoes, 583 Madison Ave.—Paintings by George Vaughan Curtis.

Civic Club, 14 West 12th St.—Exhibition by the Kit Kat Club.

Daniel Gallery, 2 West 47th St.—Water colors by Charles Demuth.

Dudensing Galleries, 45 West 44th St.—Paintings by contemporary artists.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Camille Pissarro.

Ehrich Galleries, 707 Fifth Ave.—An exhibition of madonnas by old masters; metal work and garden furniture by Marie Zimmerman.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Christmas exhibition of Italian linens, pewter, leather works, Cantagalli ware, Christmas cards, etc., through December.

Fakir Club, 11 East 44th St.—Paintings and prints by Eugene G. Fitch, to Jan. 1.

Fearon Galleries, 25 West 54th St.—Portraits of American business men by Arthur T. Nowell, to Dec. 29.

Ferargil Galleries, 607 Fifth Ave.—Small paintings, sculpture and miniatures by the National Association of Women Painters and Sculptors, through December.

Folsom Galleries, 104 West 57th St.—Exhibition of American paintings.

Grand Central Galleries, 6th floor, Grand Central Terminal—A new exhibition of American paintings and sculpture.

P. Jackson Higgs, 11 East 54th St.—The Bachsitz Collection of Renaissance Bronzes.

Georg Jensen Gallery, 159 West 57th St.—Paintings by J. van Houten.

Jersey City Public Library, Bergen Branch—Paintings by Capt. W. S. Clime, to Dec. 20.

Kraushar Galleries, 680 Fifth Ave.—Paintings, drawings and pastels by Charles A. Bischoff; etchings and lithographs by Alphonse Leroy.

Kennedy Galleries, 693 Fifth Ave.—Dry points by S. Tushingham, to Dec. 31.

Kingore Galleries, 668 Fifth Ave.—Portraits by Dorothy Vicari.

Kipps, Ltd., 671 Lexington Ave.—Water colors by Frederic Soldwedel.

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